JAINA ROCK-CUT CAVES IN WESTERN INDIA

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(WITH SPECIAL REFERENCE TO MAHARASHTRA)

Vol. II

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To

Nani, my late grandmother,

whose zest for life was unparallel

PREFACE

It was at Ellora, the only site with well-known Jaina caves in Maharashtra, that I first visited a Jaina cave. These similar-looking caves with rows and rows of meditating figures of Jinas, repetitive themes of Parsvanatha-Bahubali and same pair of yaksa-yaksi, appeared very monotonous, especially after the vibrant, varied Brahmanical iconography with massive, almost life-like sculptures and exquisite Kailasa monolith. But even within this apparent monotony, the large hall of Indra Sabha with beautiful purnaghata carrying pillars, completely relieved pilasters in the shrine doorway and large, almost polished icons of Sarvanubhuti-Ambika made an impression that convinced me that it was not the 'degeneration' of art as most scholars had assumed, but rather the nature of the ascetic sect that had produced such iconographic programme and icons with seemingly 'similar' expressions. Eventually I tried to learn more about other Jaina caves of the region and realised that the material was very scanty and scattered. Most scholars were not even aware of the existence of these caves. Thus, began the present study, initially aimed at brining these caves into light by recording them in detail and tentatively fixing the chronology. As I started visiting these sites, I began to 'see' them in their historical setting, occupying specific space in the surrounding landscape, both physical as well as cultural. And the study of historical development of each 'site' and Jainism in the region became imperative.

This work was submitted in 2001 to Deccan College Post-Graduate & Research Institute, Pune, as a dissertation towards obtaining Ph. D. degree. Since then I have updated some data with recently published material. A lot of description of the original thesis has been edited and presented here in tabular form to make it more reader-friendly. But since documenting these neglected caves is one of the major thrusts of the present study, some description, though tedious, has become inevitable. This rather drab description is illustrated with a large number of line drawings of almost all architectural components and costume-ornament details of icons and numerous photographs. The glossary, drawn from the Encyclopaedia of Indian Temple Architecture, published by American Institute of Indian Studies, includes only the architectural terms that have been used in the text and other more commonly used terms have been excluded. Similarly, individual names, place names and some of the familiar terms are not italicized to avoid cluttering the text.

Only the previously reported sites have been studied and no claim is made here to have explored the entire region. Further explorations may bring into light hitherto unknown Jaina caves. Though all these caves had been recorded briefly, locating some of these sites proved to be difficult, as most have been forgotten even by the local people. For the conven-

ience of those interested in visiting these sites, local names of the caves and bearings of exact locations are given in as much details as possible.

The experiences during innumerable field visits to these sites have been varied. While most caves lay neglected and in ruins, it has been interesting to see how more and more such old sites are being taken over by Jainas and how their attempts to 'develop' these caves, which include tiling the floors, painting the icons, whitewashing the walls and of course, building temples and dharmashalas at the base of the hill, have changed entire face of not only these caves, but also the surrounding village. With such drastic changes made to an ancient site and recognising the right of a community over its religious place, it is hoped that at least a proper study would be allowed before our rich heritage and past is lost forever.

ACKNOWLEDGEMENTS

A number of individuals and institutes have extended their support and help in different ways to make this work possible. Foremost among them is my research supervisor, Prof. Gouri Lad, whose constant guidance, support and inspiration till date has made this research possible. I express my sincere gratitude to her. I owe my academic career to Deccan College, an institution where I learnt my first lessons in archaeology and which gave me a rigorous training in academics. I am grateful to Prof. Paddayya, the Director of Deccan College, for availing me the facilities of the institute and extending support throughout. I thank all my teachers at Deccan College for teaching me nuances of archaeology.

Time and again, Dr. G. B. Deglurkar, Dr. A. P. Jamkhedkar and Prof. M. S. Mate have spared their valuable time to discuss with me various aspects of this work and have extended their guidance and suggestions. To them, I am most grateful. My sincere gratitude to Prof. S. Settar for his constructive comments and suggestions. It was at the workshop of Prof. Spink at Ajanta that I learnt different ways to 'see' caves. I will always remain thankful to him for teaching me intricacies of cave architecture.

This research was initially funded by fellowships provided by Mr. C. N. Sanghavi, Mumbai, Mr. Sardarmalla Kankaria, Kolkata and Justice K. T. Telang Fellowship of Asiatic Society of Bombay, Mumbai. The major part of the research was funded by the Junior Research Fellowship (JRF) of Indian Council of Historical Research (ICHR), Delhi. I sincerely thank all the institutes, especially ICHR, for their financial support.

The library staff of Deccan College has been more than helpful in locating all sorts of journals and books and also making a few books available. I thank them all, especially, the librarian, Ms Tripti More and also Ms Urmila Jagtap, Mr. Kute and Mr. Survase. I am very thankful to the librarians of Babasaheb Ambedkar Marathwada University; Aurangabad, Bhandarkar Oriental Research Institute; Pune, Heras Institute; Mumbai, Asiatic Society of Bombay; Mumbai and Shivaji University; Kolhapur for availing me the facilities of these libraries.

I am thankful to the authorities at Rajwade Samshodhan Mandal, Dhule and Nasik Regional Museum, Nasik for permitting me to take photographs in these museums. I also extend my sincere thanks to the Jaina organisation at Mangi-Tungi, Nasik for allowing me to take photographs at the site. To all those unknown villagers, who extended their warm hospitality and help during fieldtrips to these sites, I am most grateful.

This work would not have been completed without the help, support and affection of all my friends. My deepest gratitude to Geeta Jain for everything she has done for me. I am very grateful to my friends Sangeeta, Sharmi, Vaishali, Vasundhara and Nilesh for their invaluable help during fieldwork and for standing by me. Vaishali and I have had some of the most memorable experiences during our common fieldtrips and I appreciate her help and support. Sukanya, Rhea and Kurush have always been there for me. This work has immensely benefited from the discussions I have had with Sharmi. I thank her for her suggestions and for believing in me.

Two special friends, Drs. S. K. Aruni and Richa Jhaldiyal, have been most supportive throughout. I am very grateful to both of them for their encouragement, guidance and help in all possible ways. Another friend, who deserves special mention, is Dr. Alok Kanungo. If it had not been for his constant reminders and encouragement, almost amounting to harassment through series of text messages, e-mails and phone calls, I would have never got around editing my thesis and publishing it. I sincerely thank him for his support and help. To Dr. Shahida Ansari, I owe moments of laughter and fun. Dr. Arati Deshpande-Mukherjee and Dr. Sushma Deo have remained close friends, confidantes and great support. With Aditi and Shubhangi, I have shared some of the best moments of my life. I appreciate and cherish their love and friendship.

My family has been the source of inspiration for me. I am immensely grateful to my sister, Fora, who accompanied me to most of my fieldtrips and did all the line drawings at the site. Without her love and help, this work would not have been possible. My parents have stood by all my decisions and have always encouraged me to do what I like and not just tread the conventional path. It has only been their love, support and encouragement that has helped me go through all situations and pursue an unconventional career against all odds From my late grandmother I learnt the rich tradition of folk songs, riddles and stories Unfortunately, she did not survive to see this publication. But I cherish her love and memory To her, I dedicate this work.

I am thankful to the publisher, Dr. Agam Prasad and his efficient staff for bringing out the book in such a short time.

Lastly, I am indebted to all the scholars on whose research this work has been based. Any mistakes that might have cropped up in this work are entirely mine.

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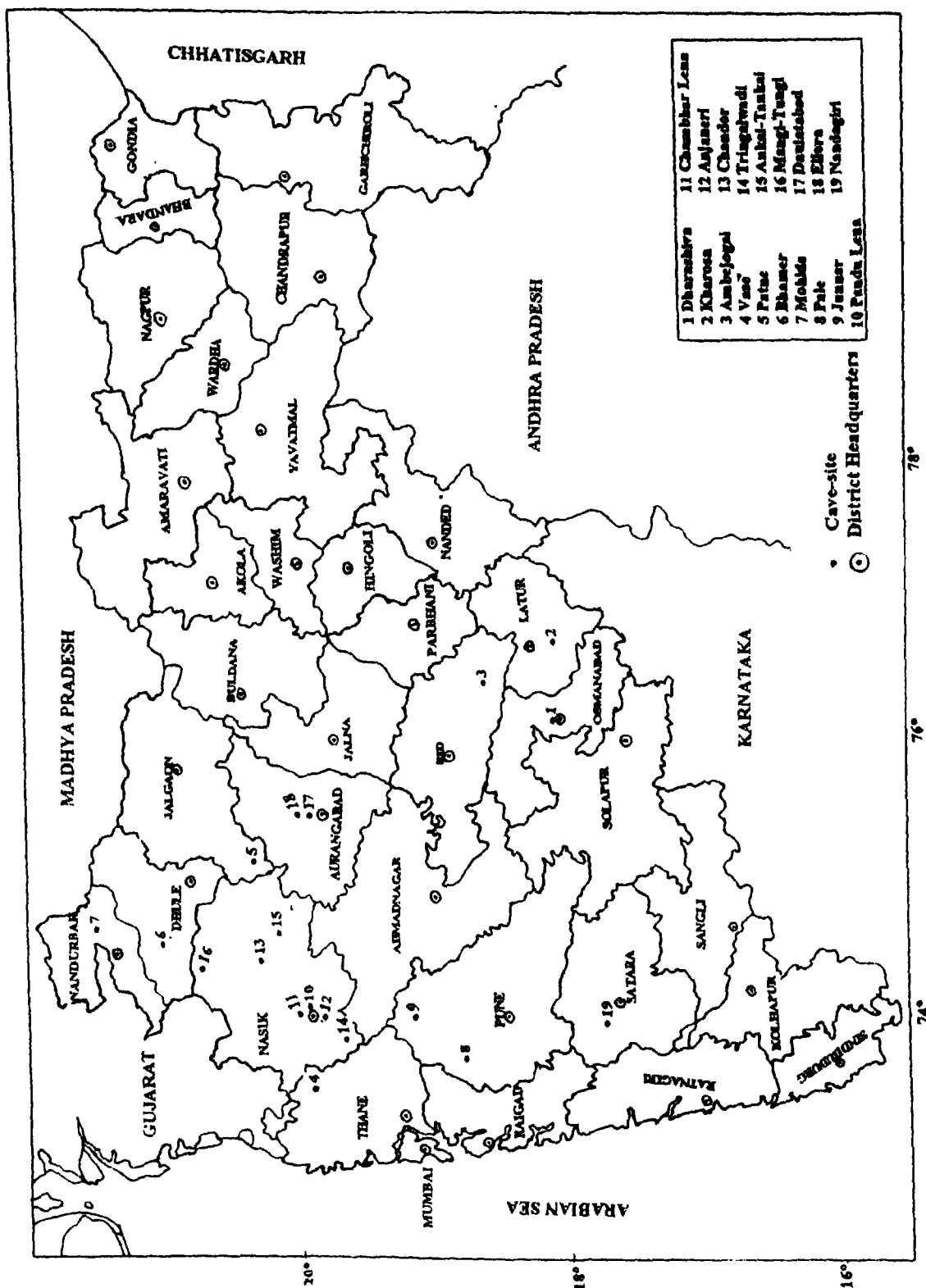
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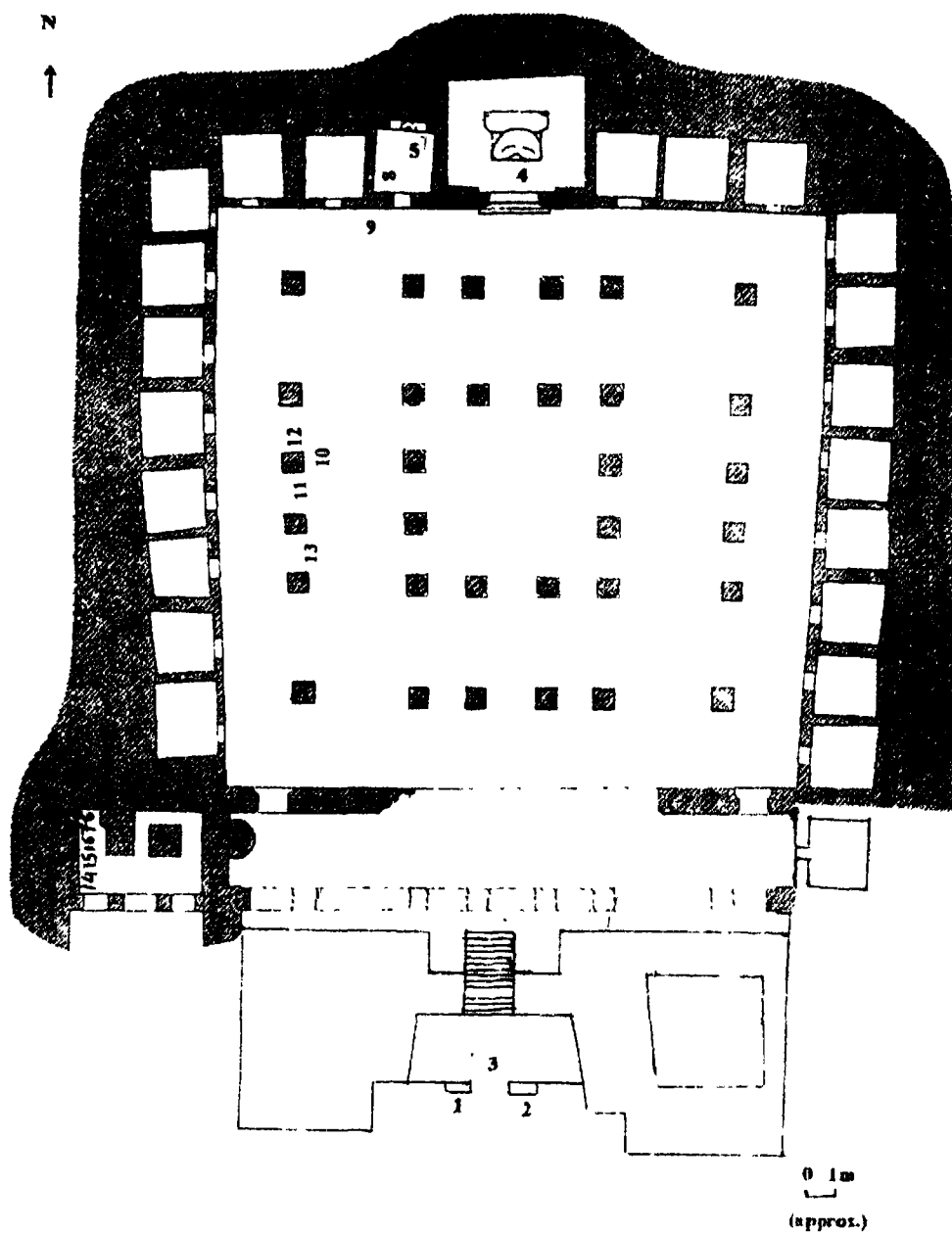
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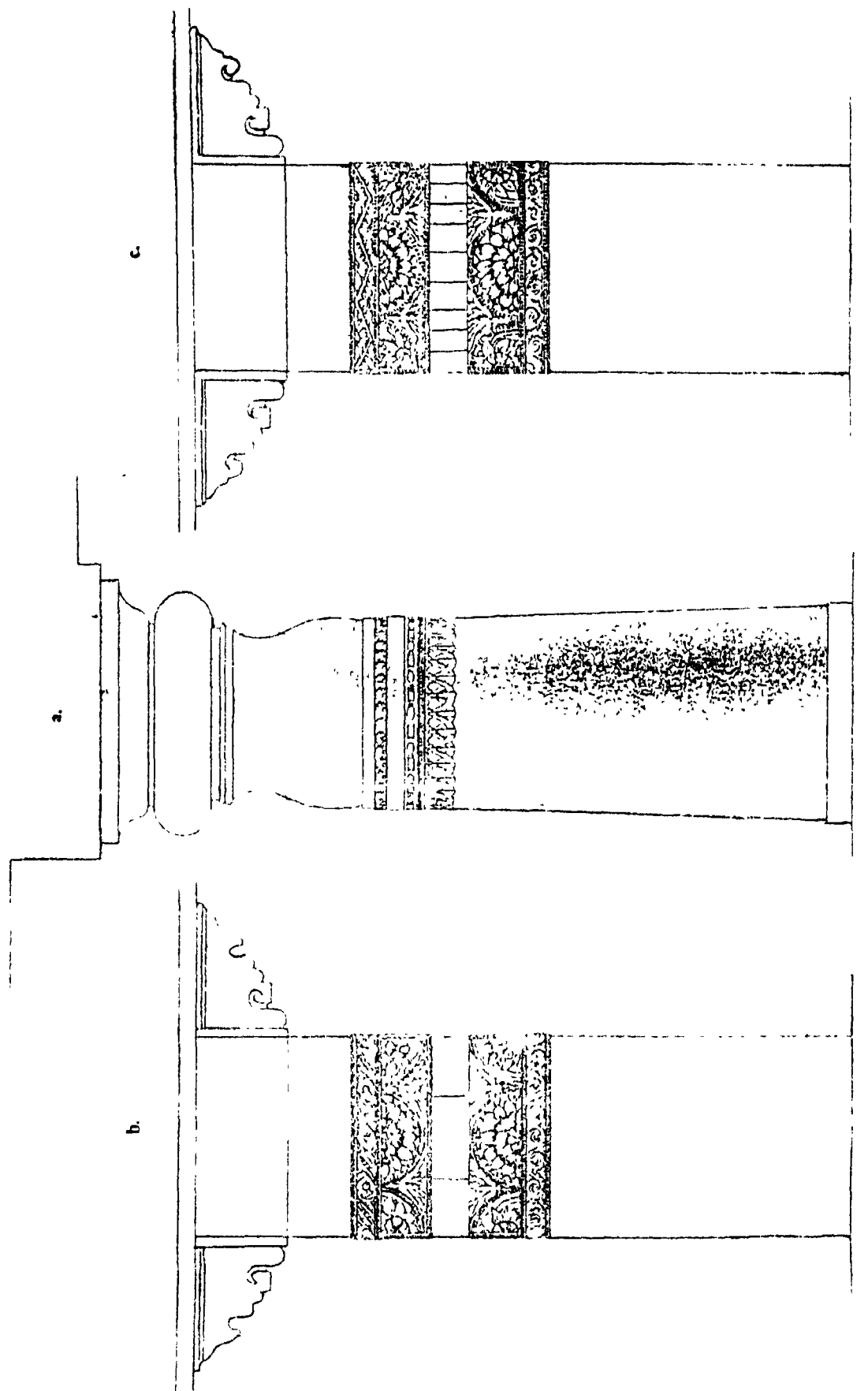
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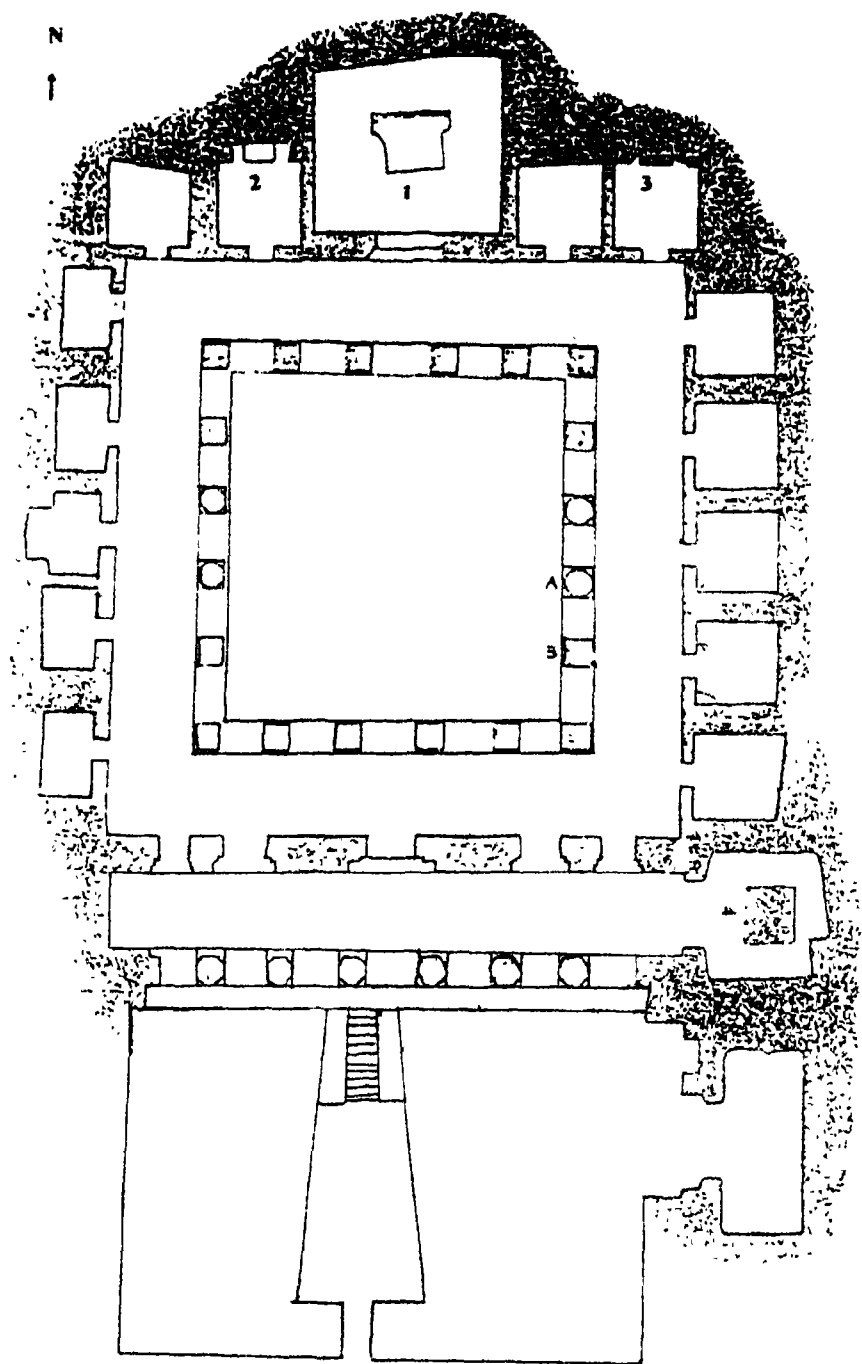
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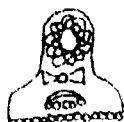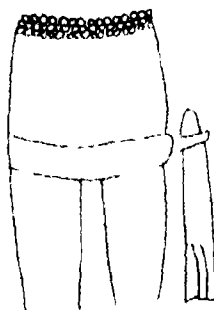
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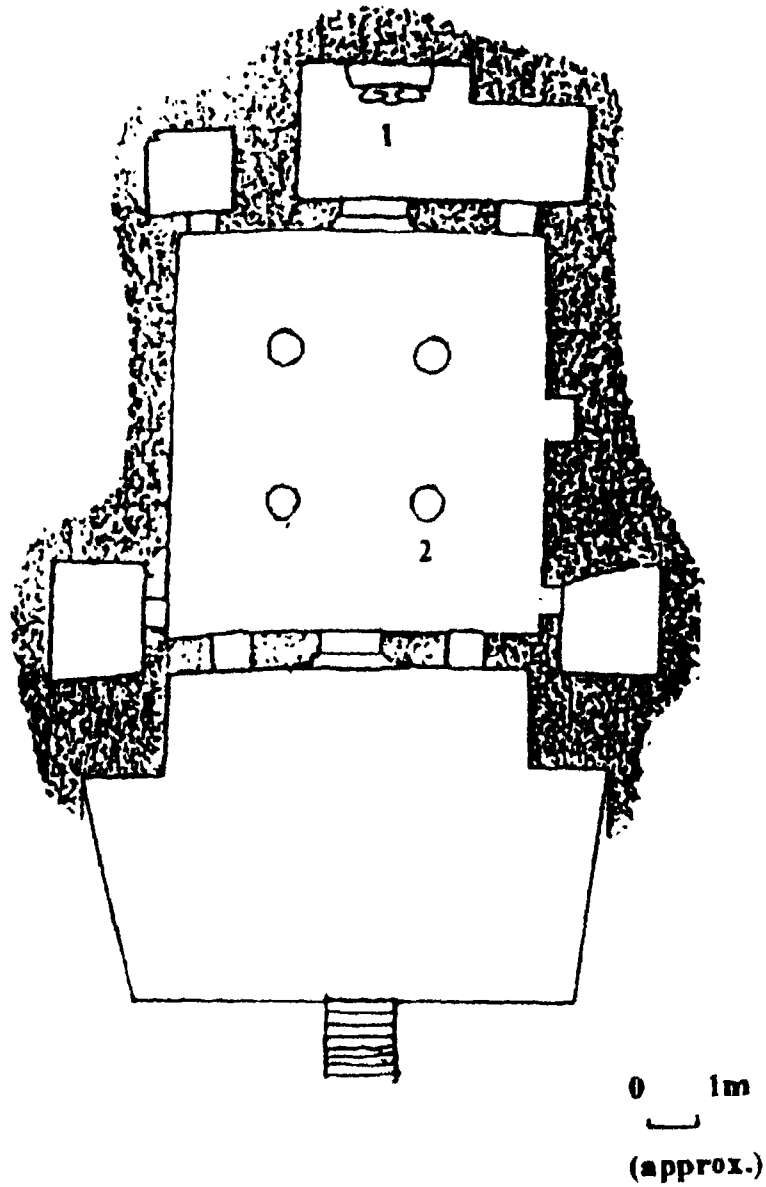
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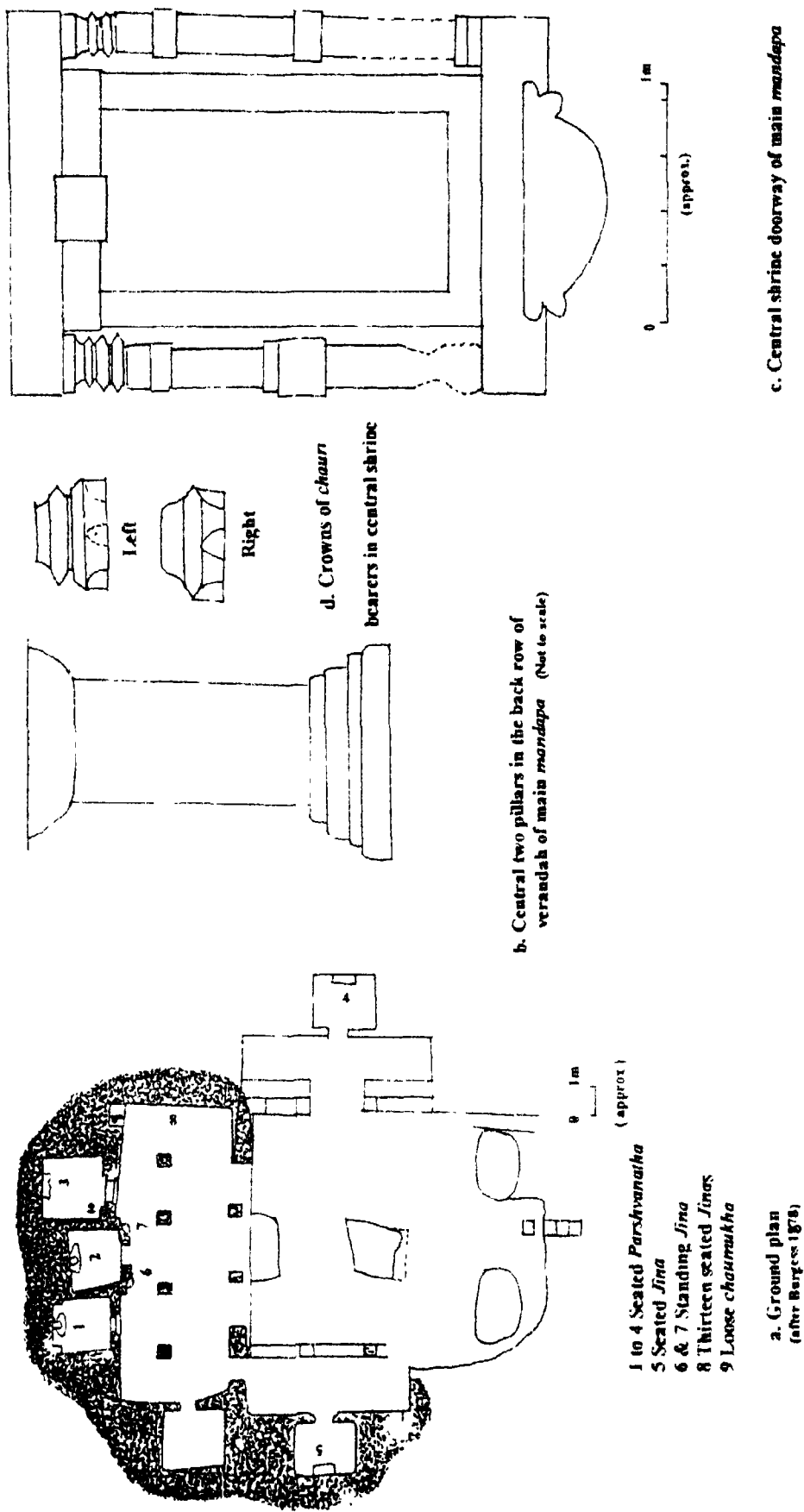
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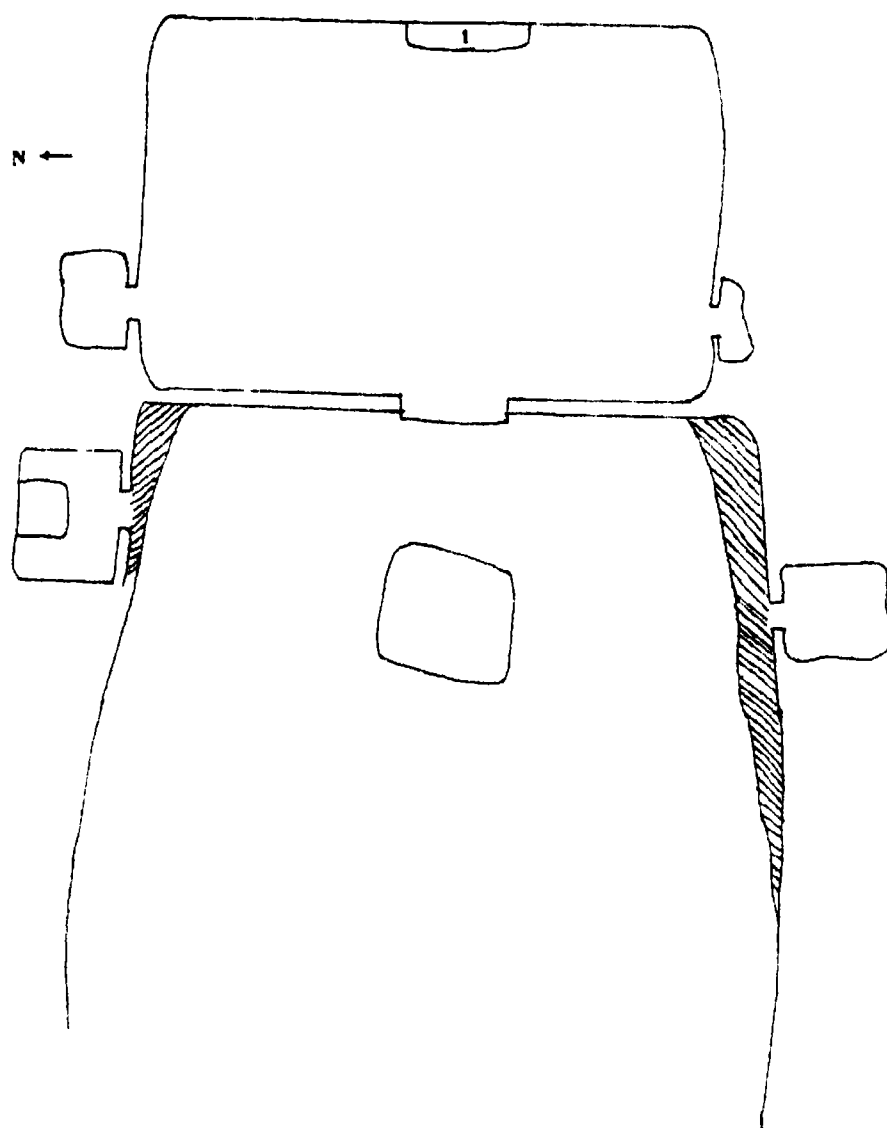
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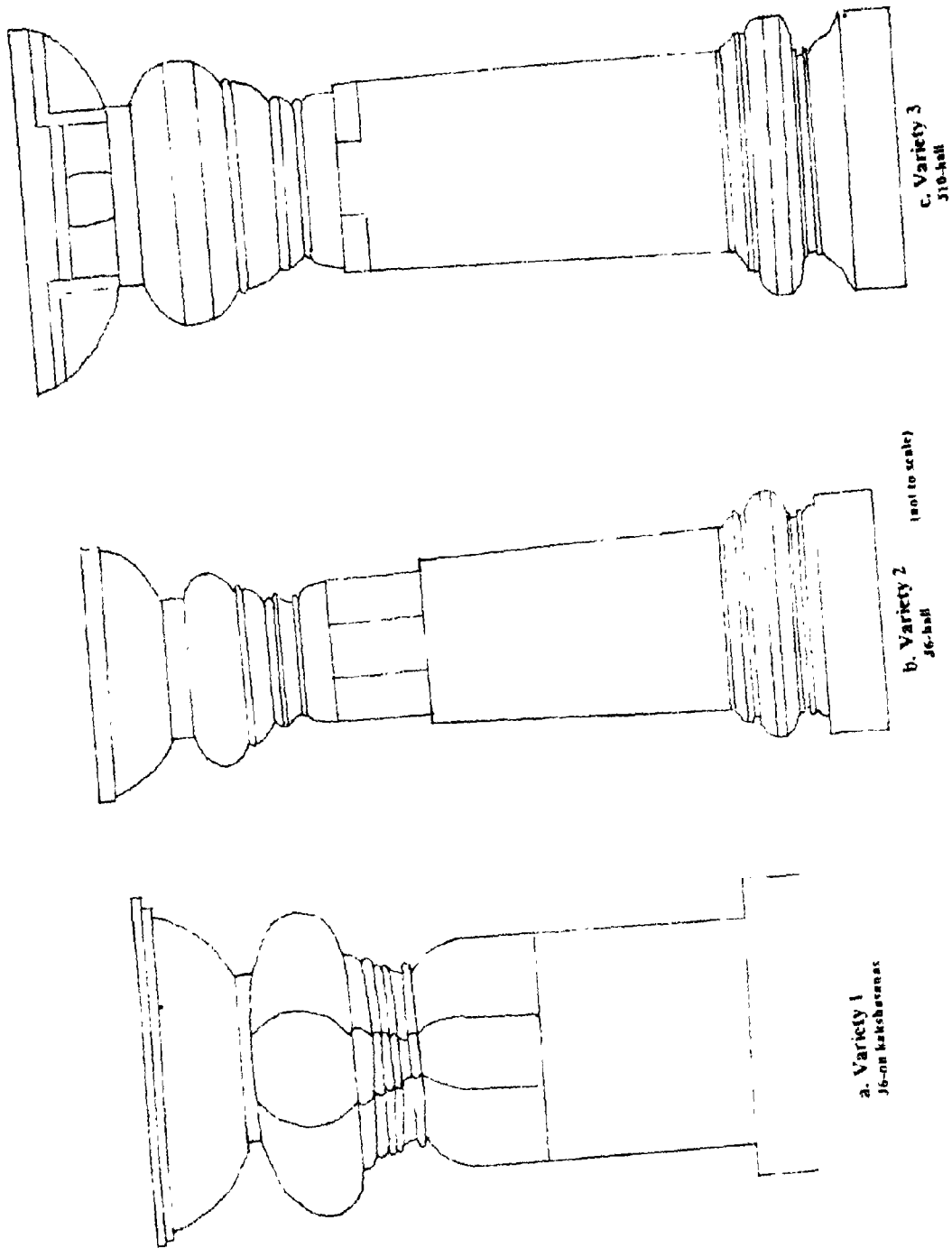
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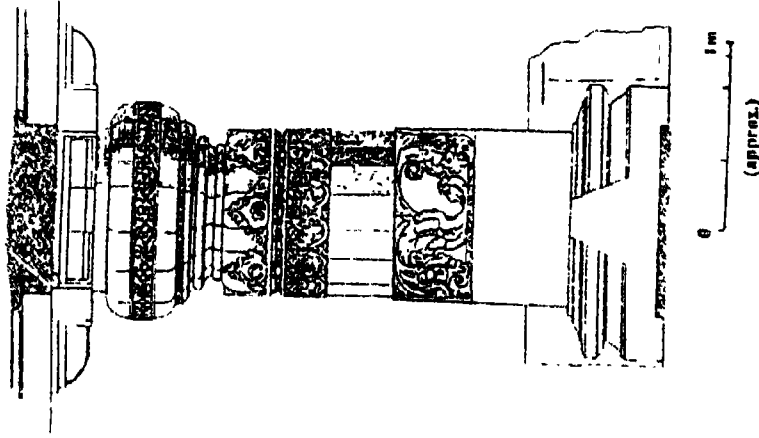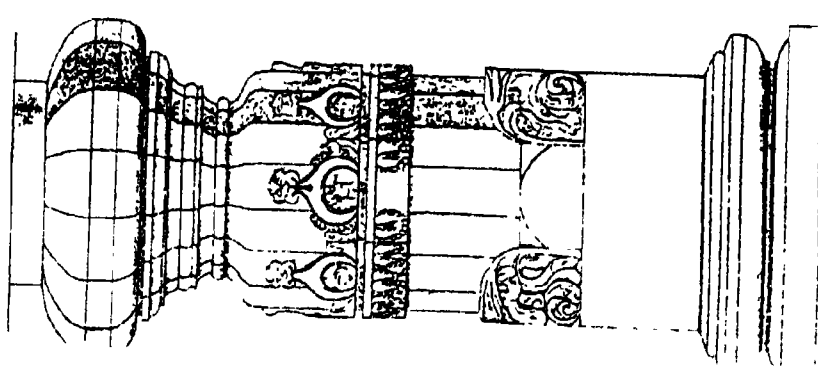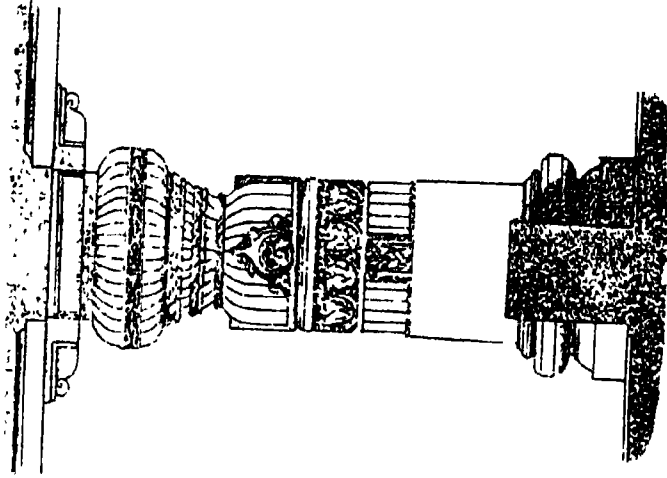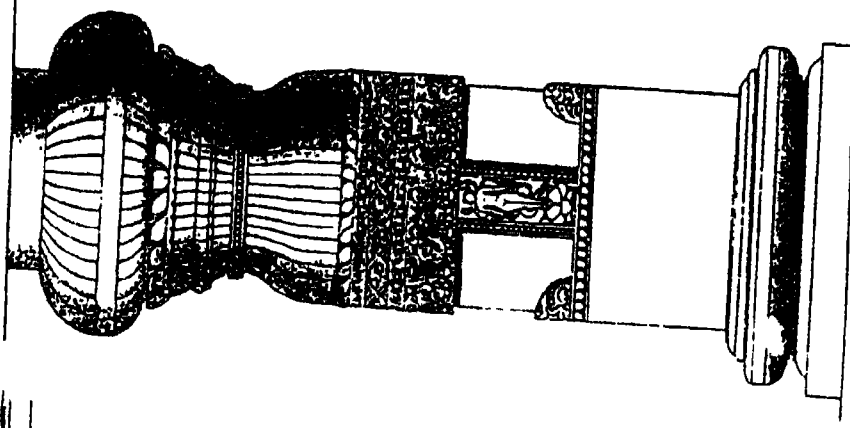
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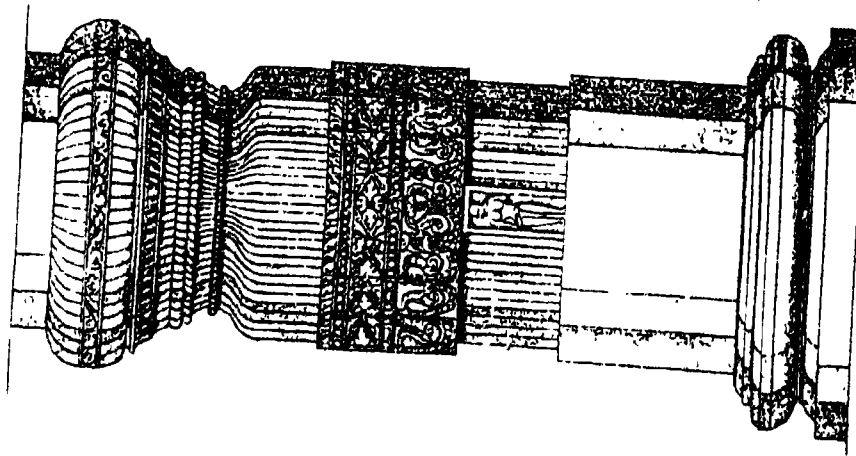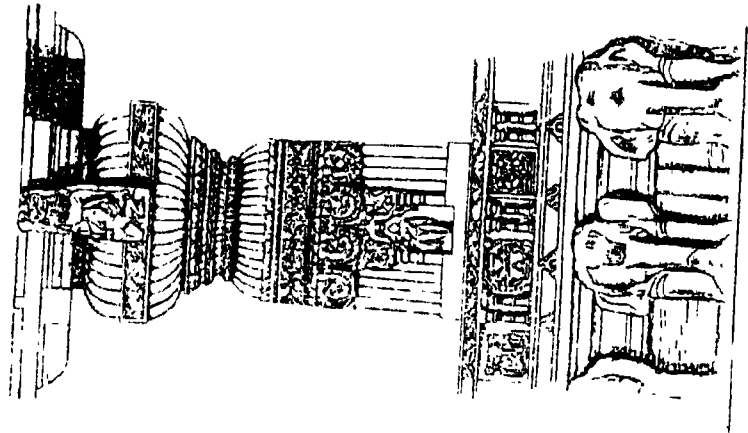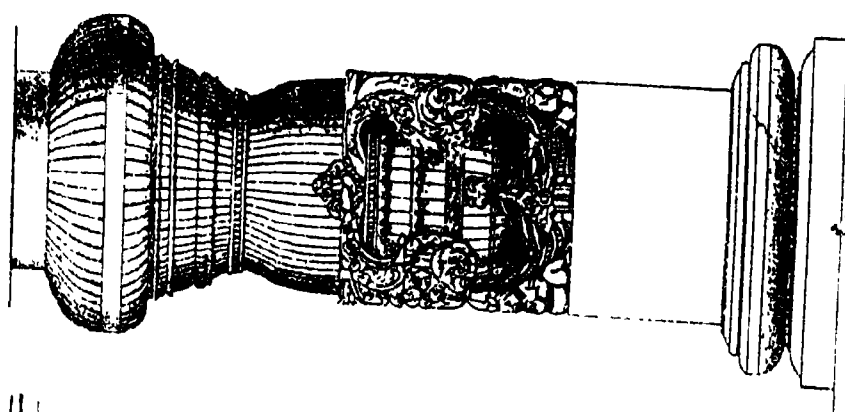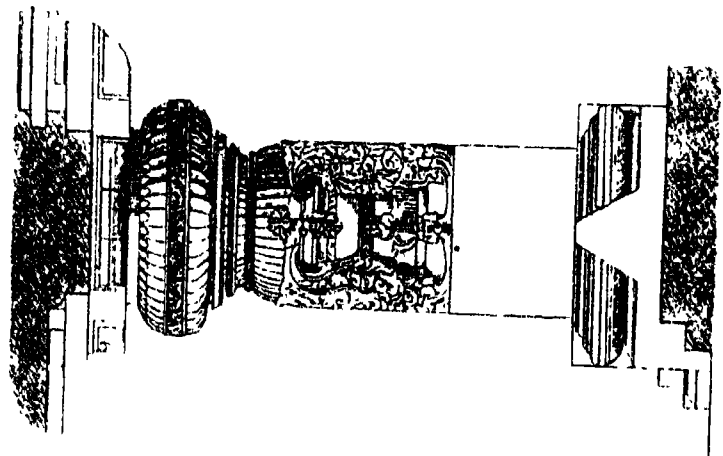
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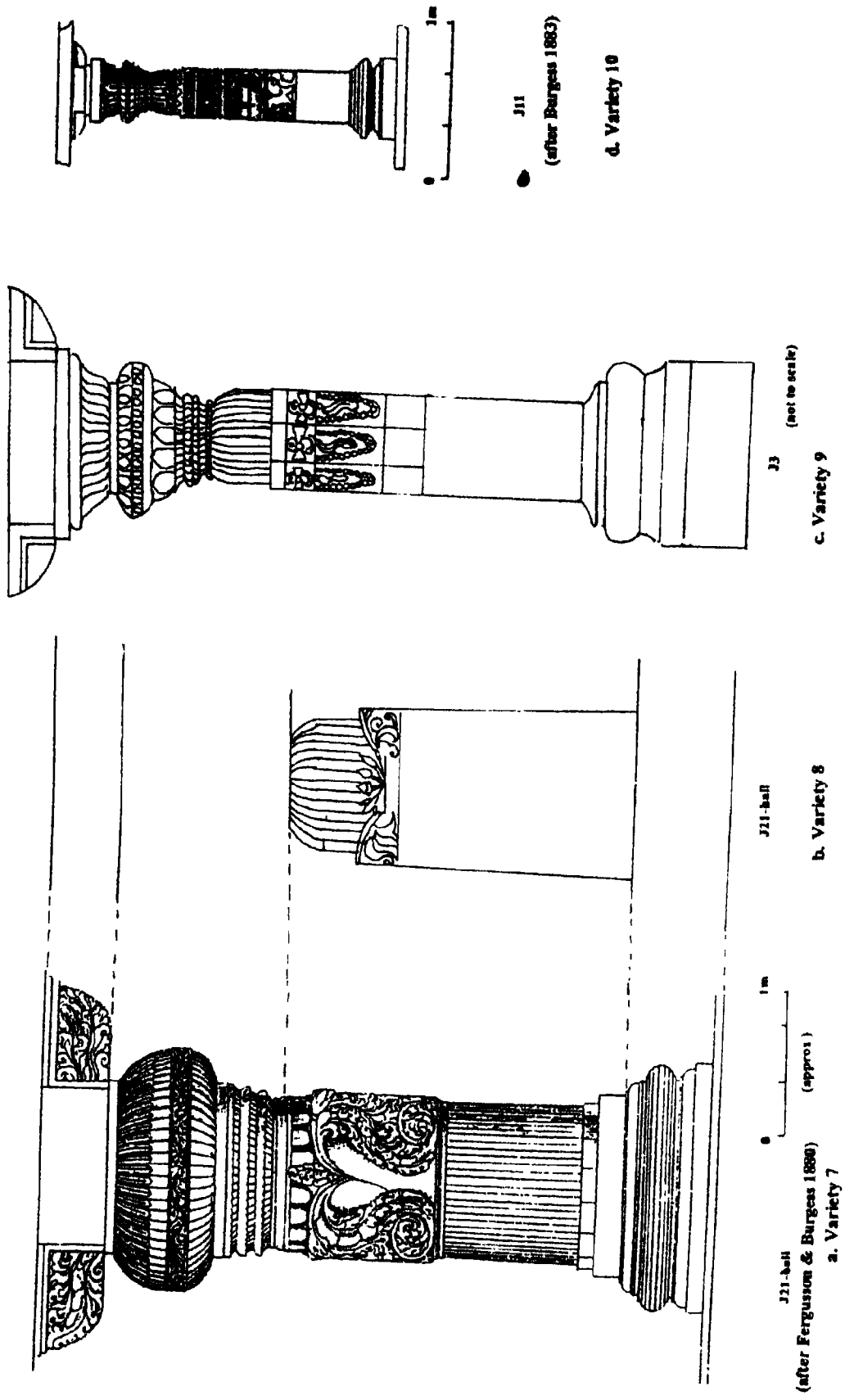
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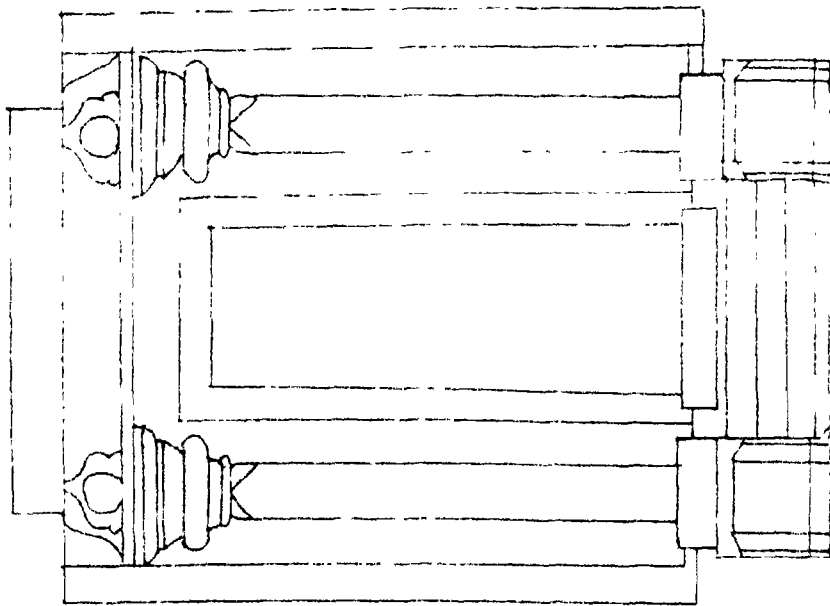
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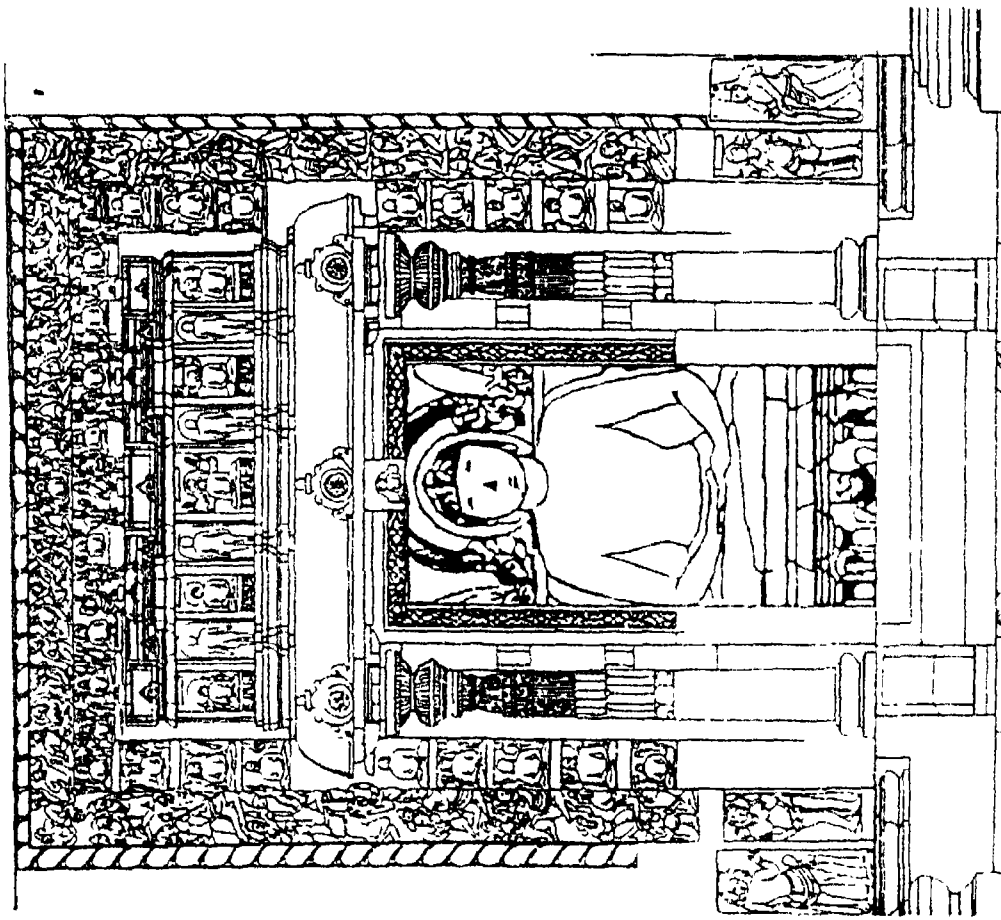
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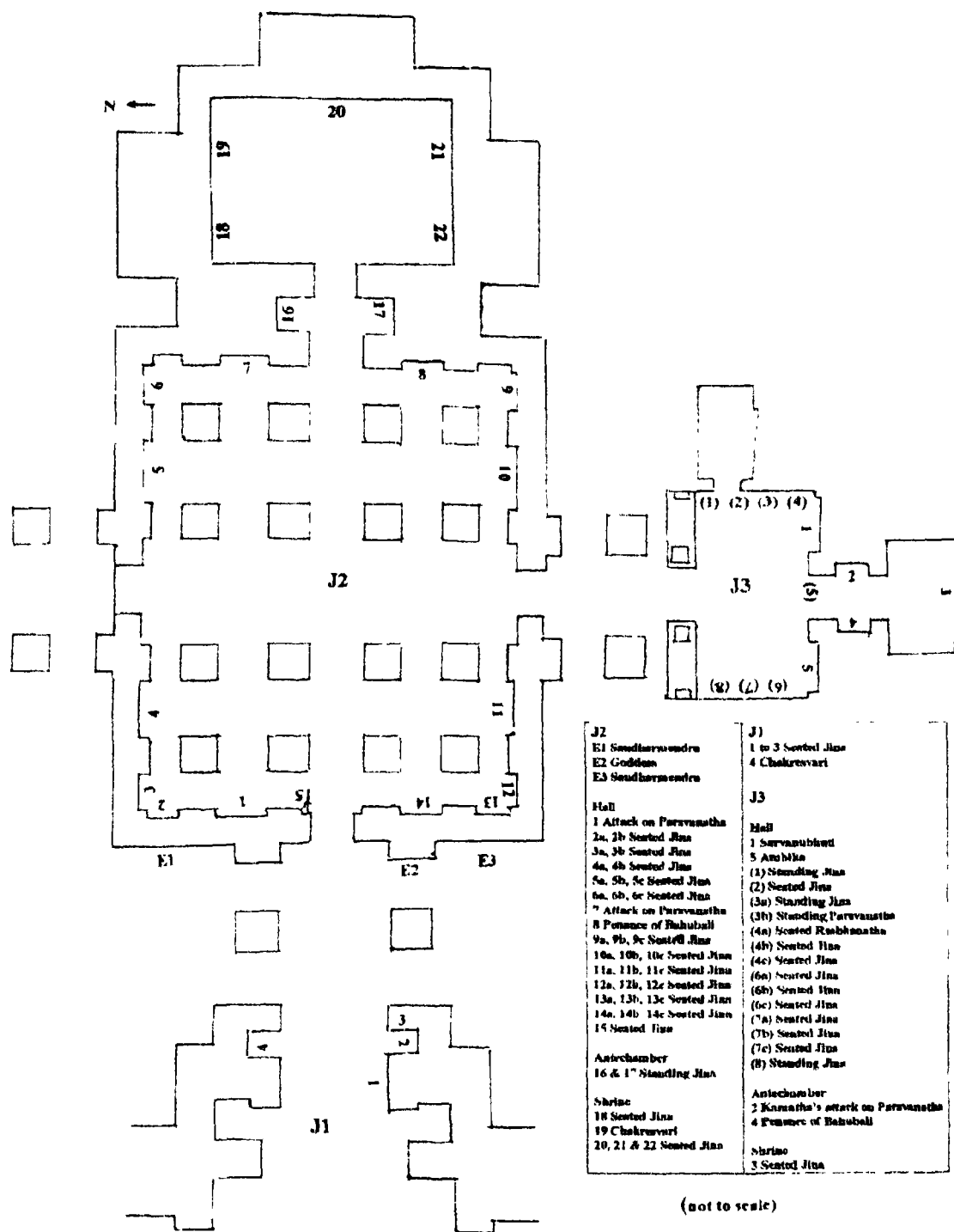
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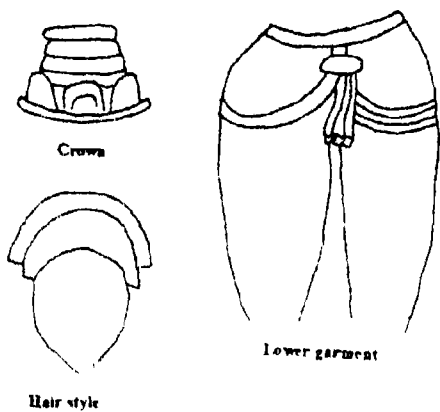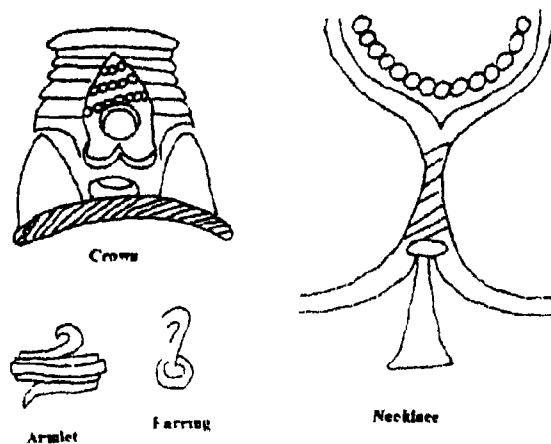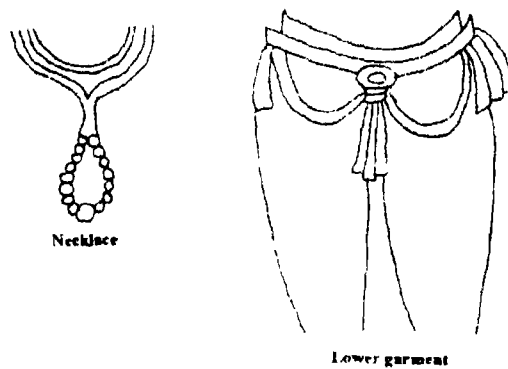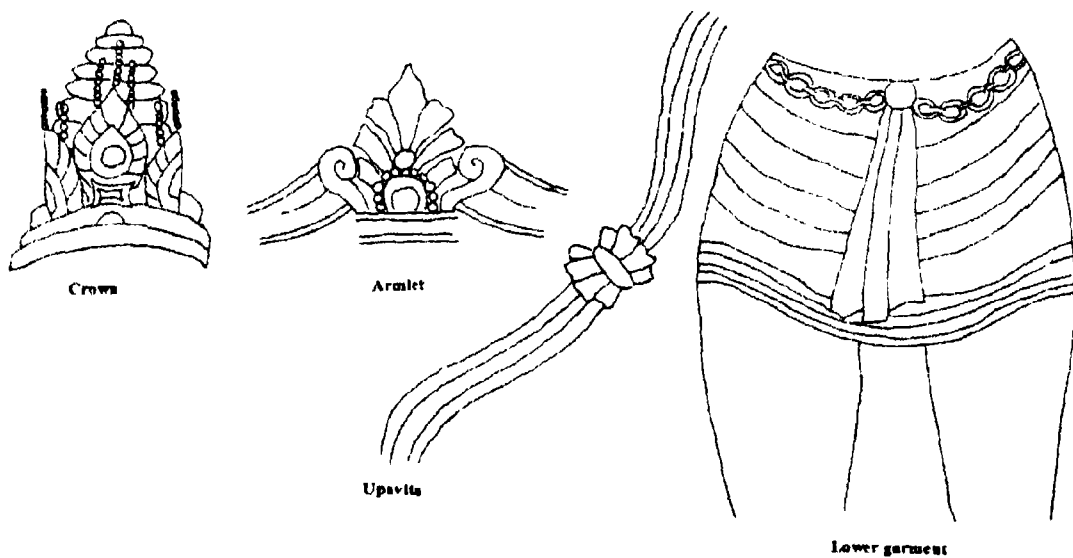
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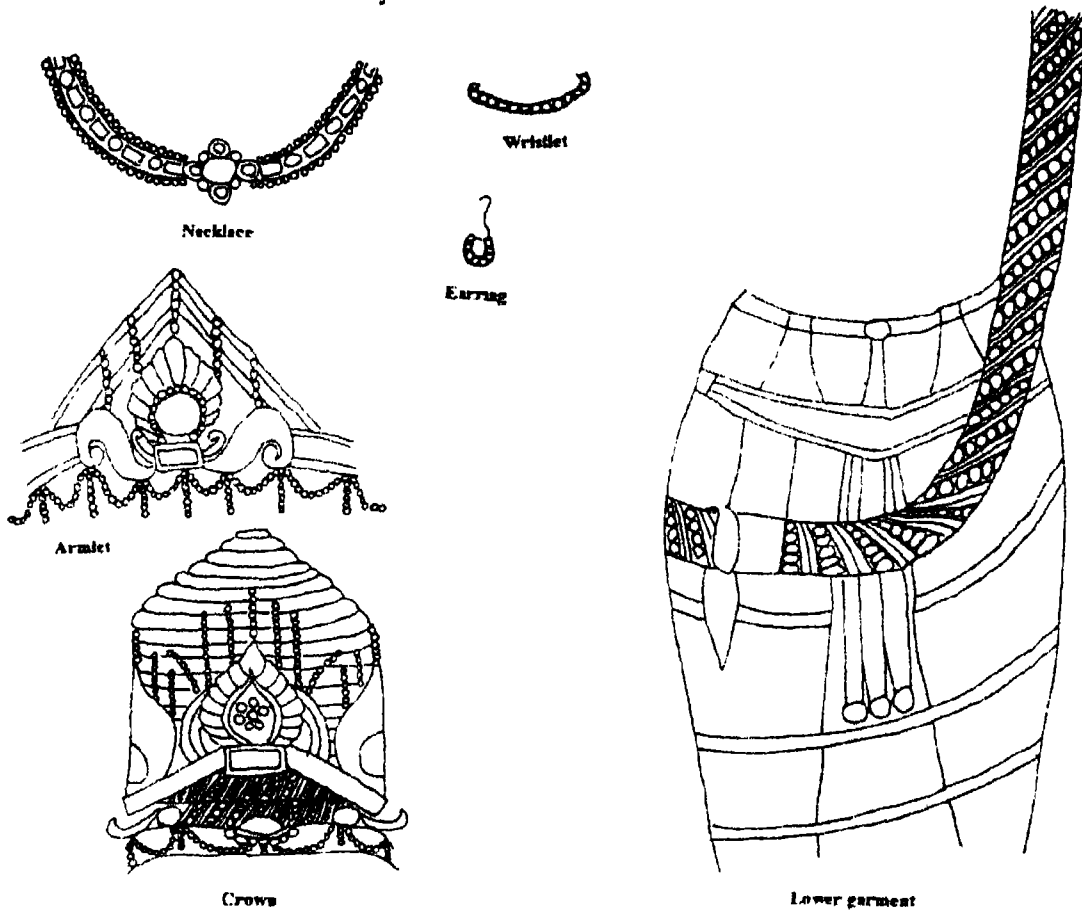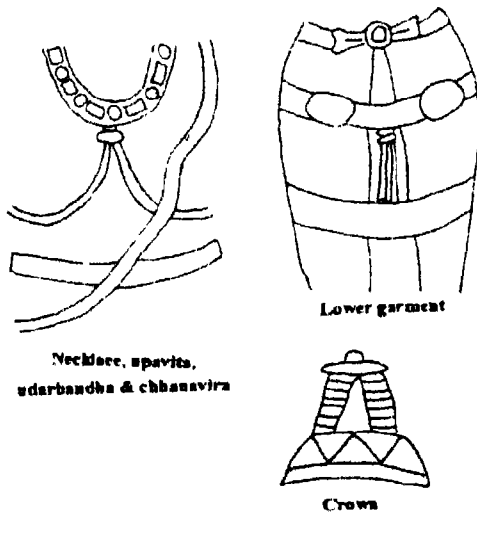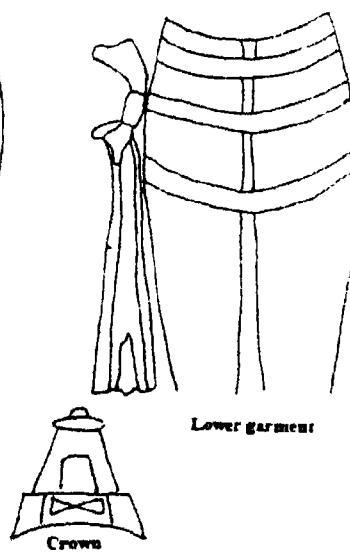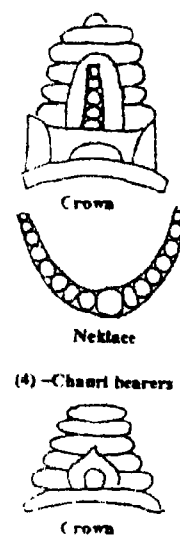
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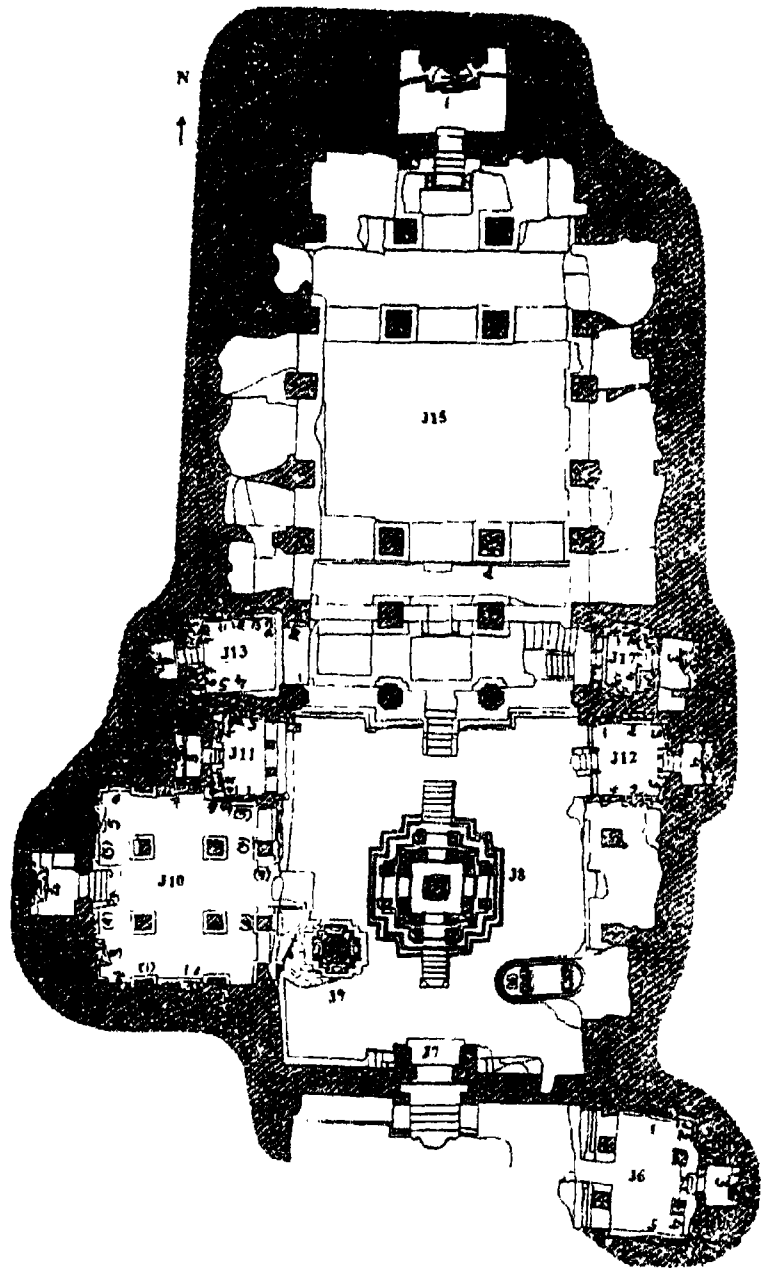
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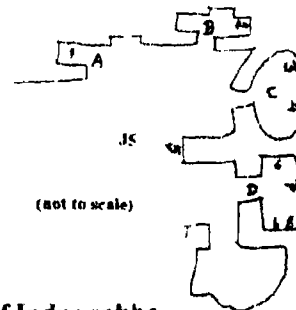
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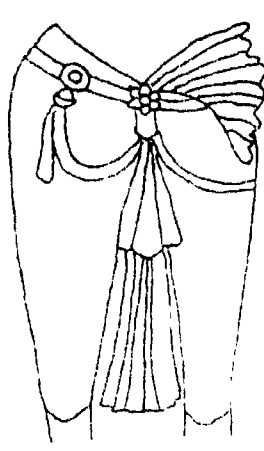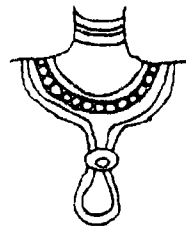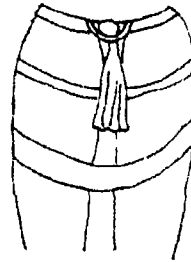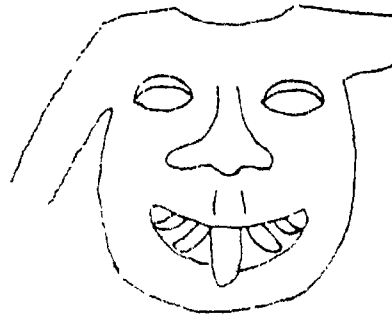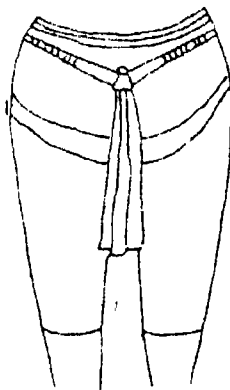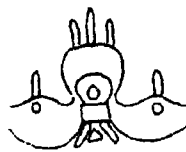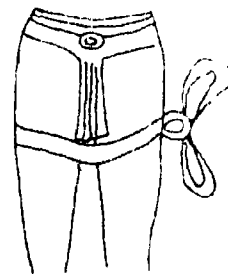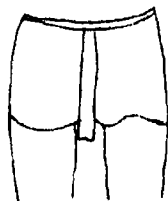
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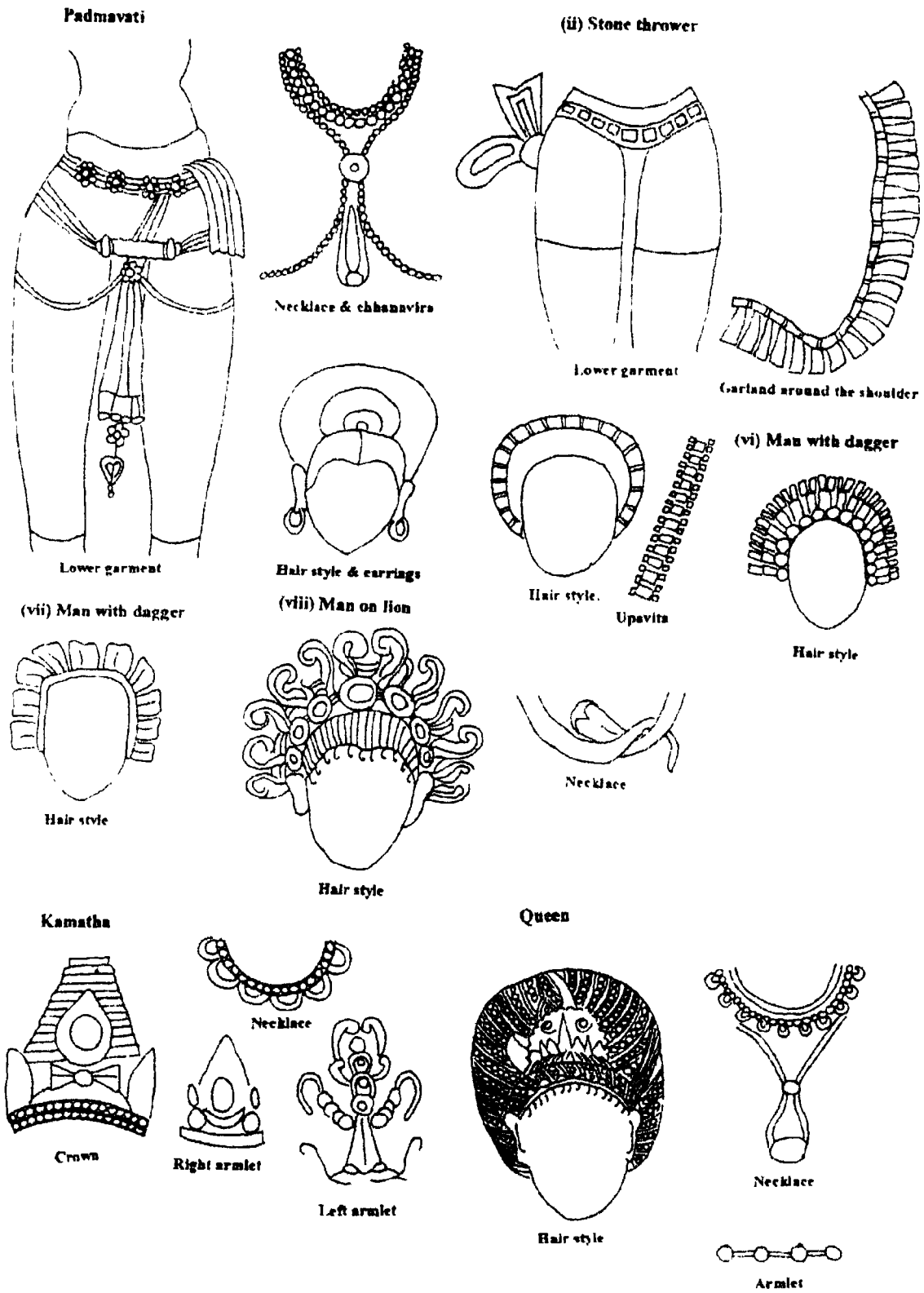
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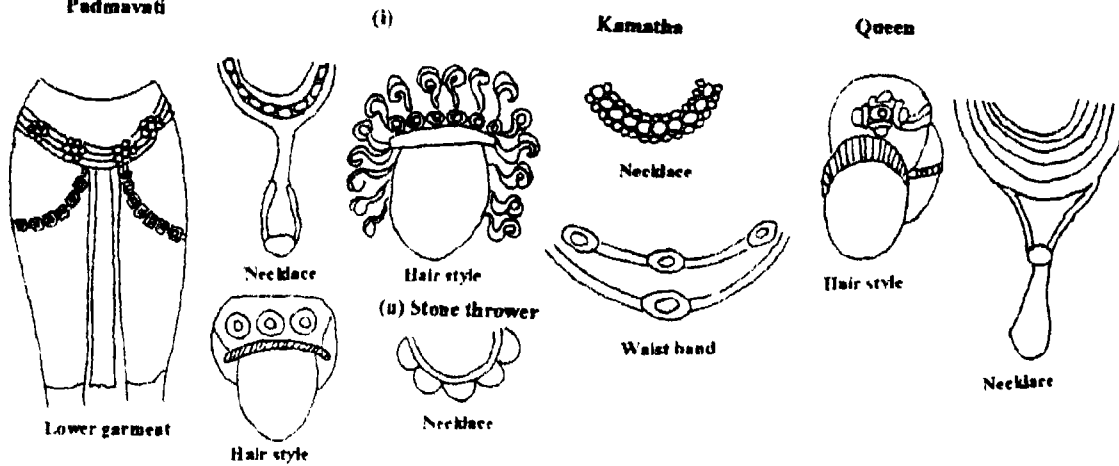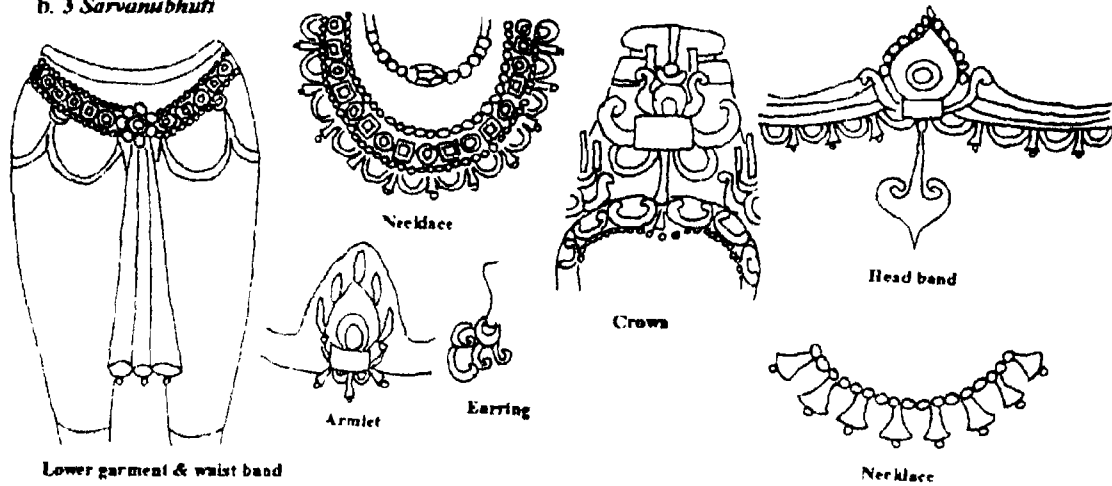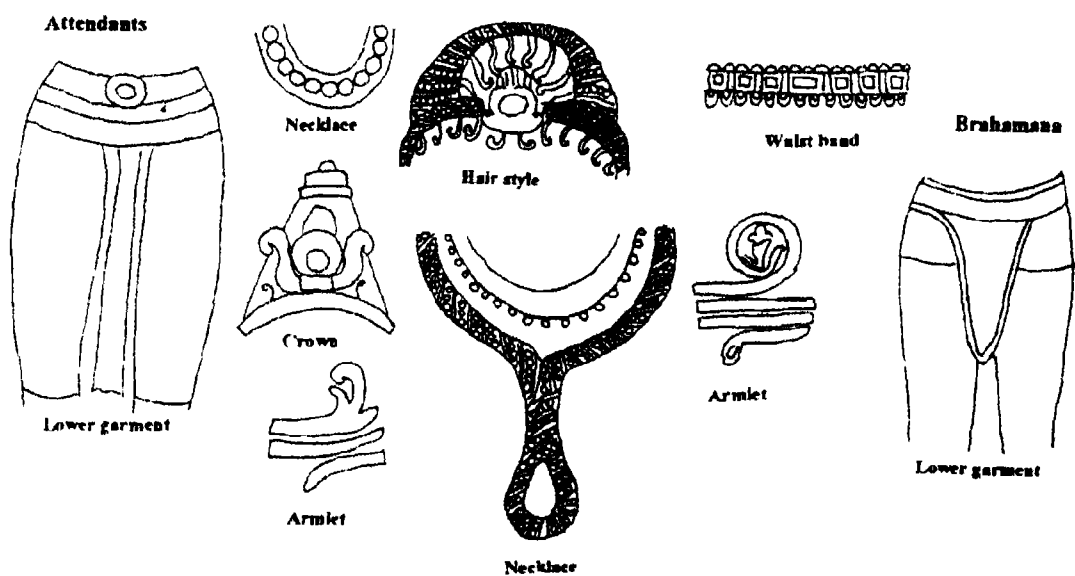
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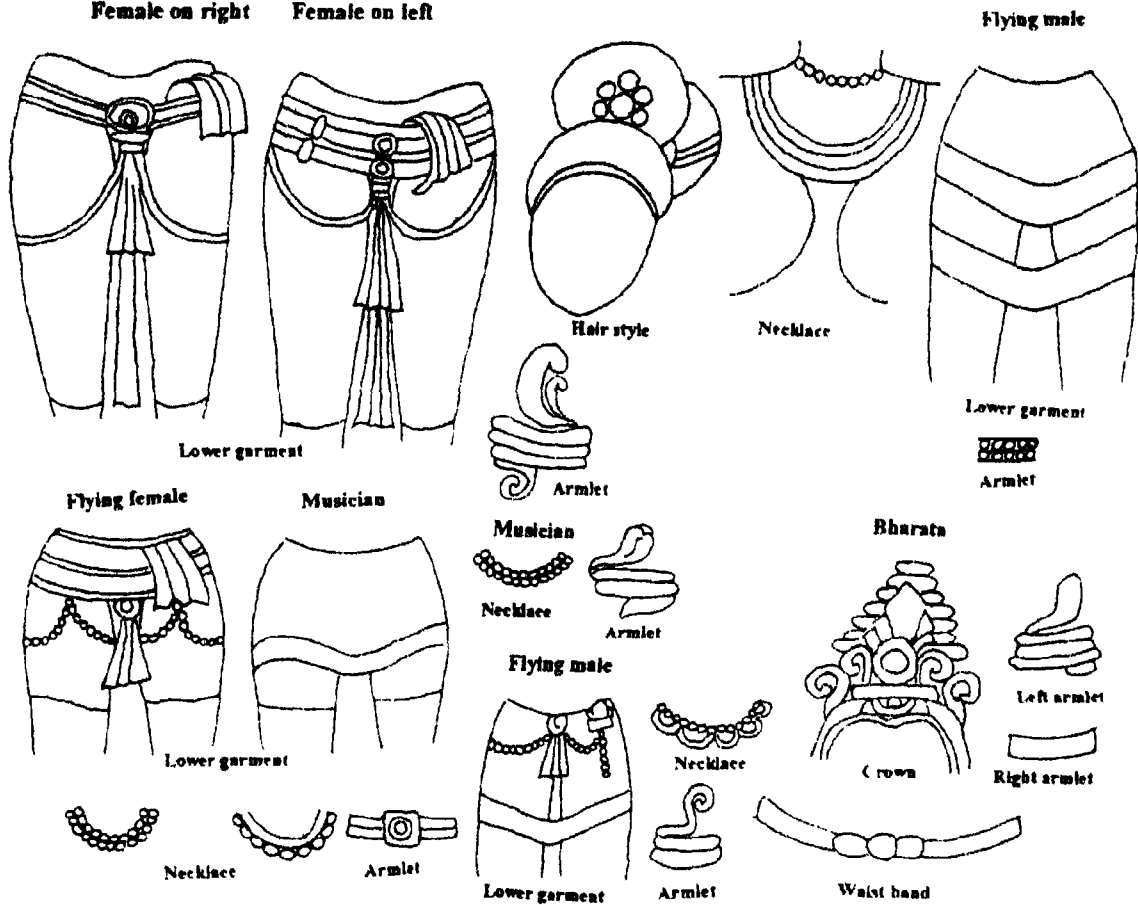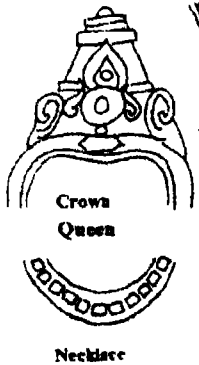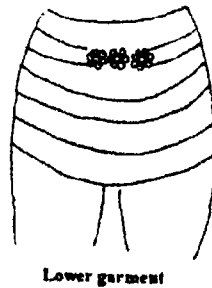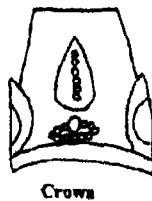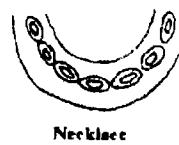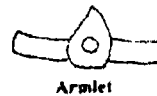
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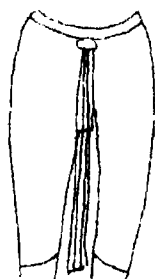
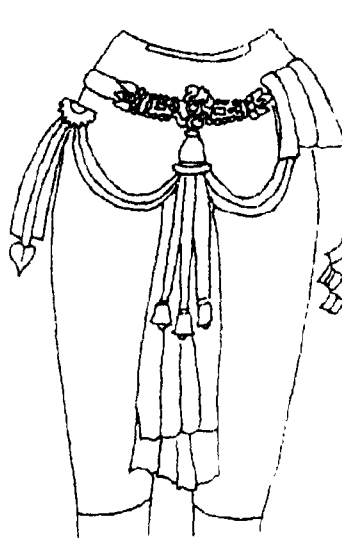
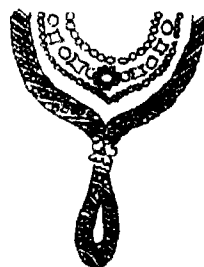
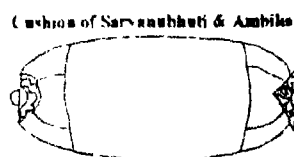
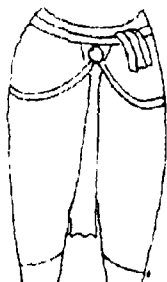
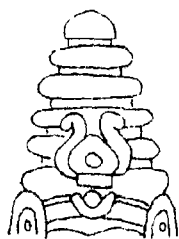
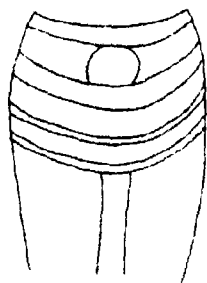
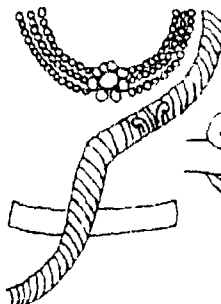
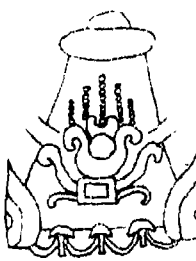
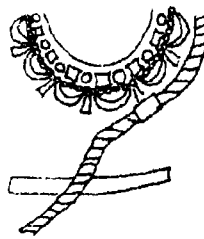


Figure 23 Costume and jewellery-J11 at Ellora

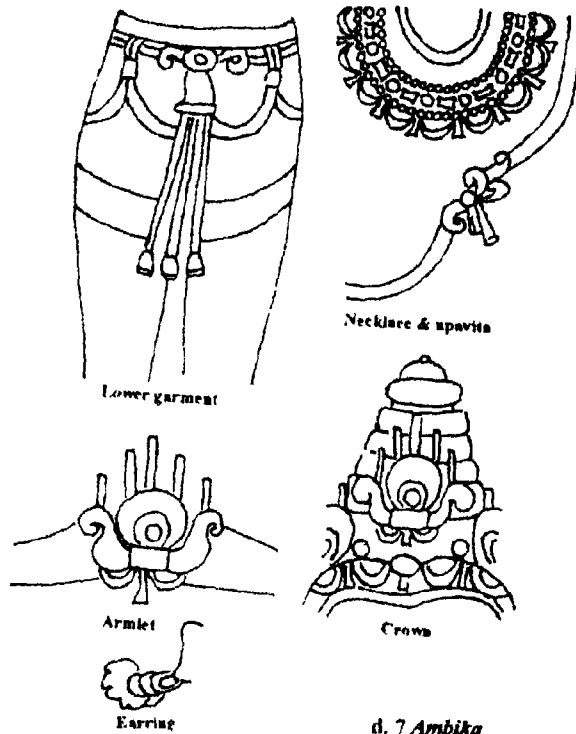
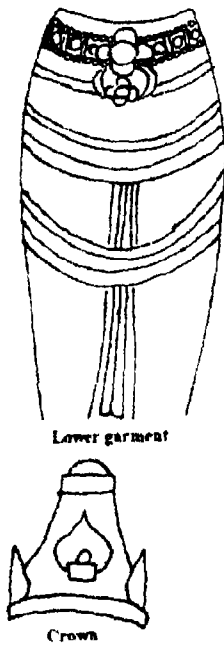
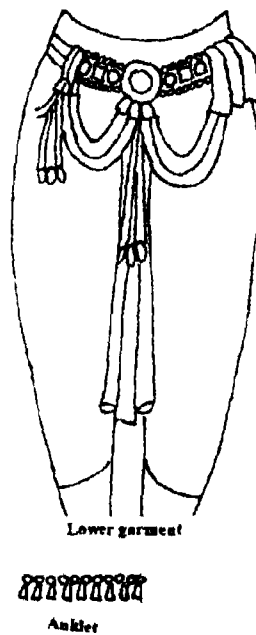
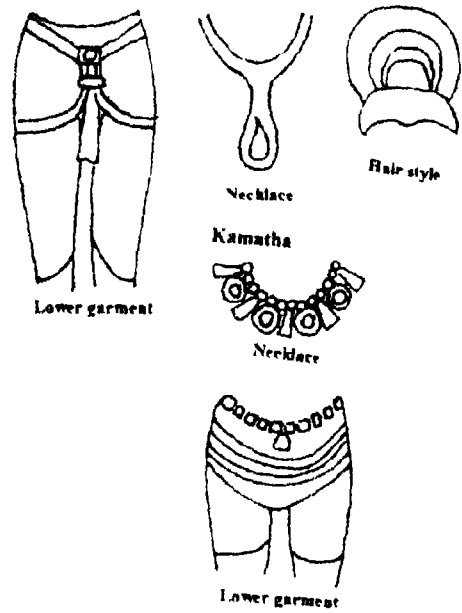
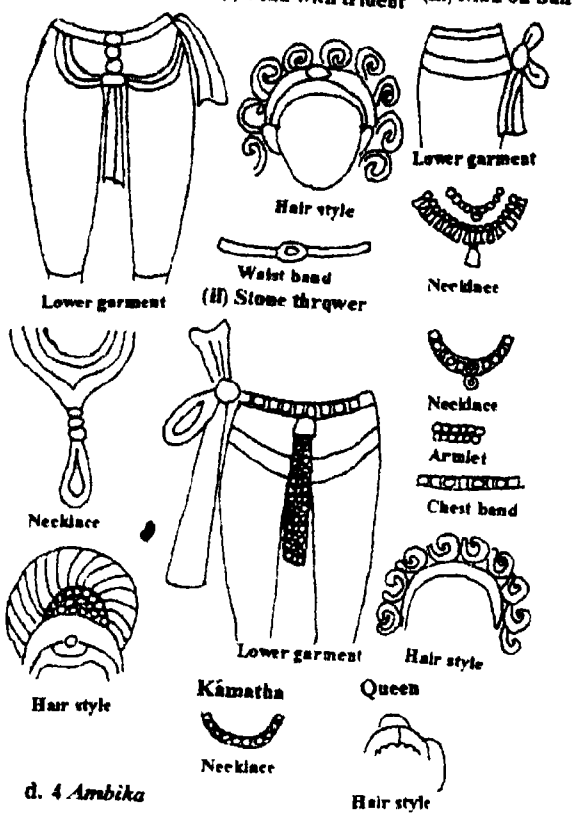
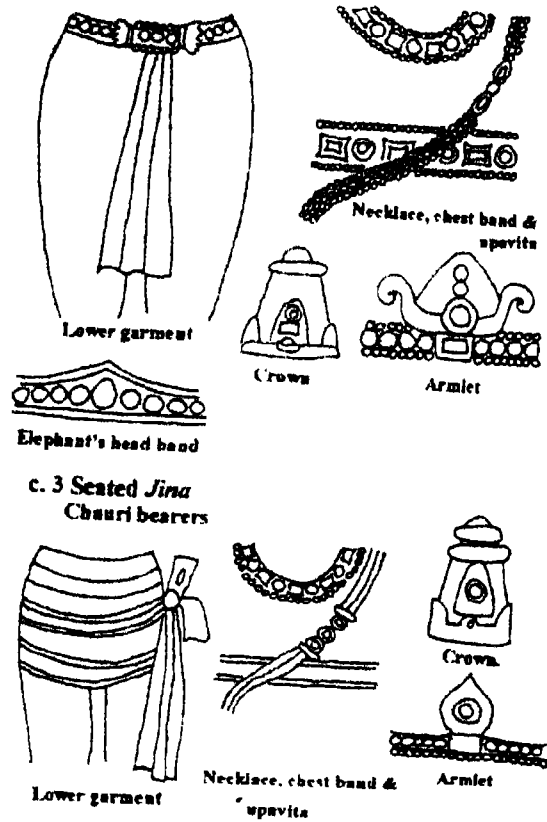
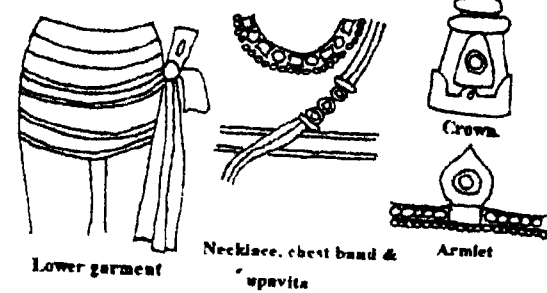



Figure 25 Costume and jewellery-J13, J15 & J16 at Ellora

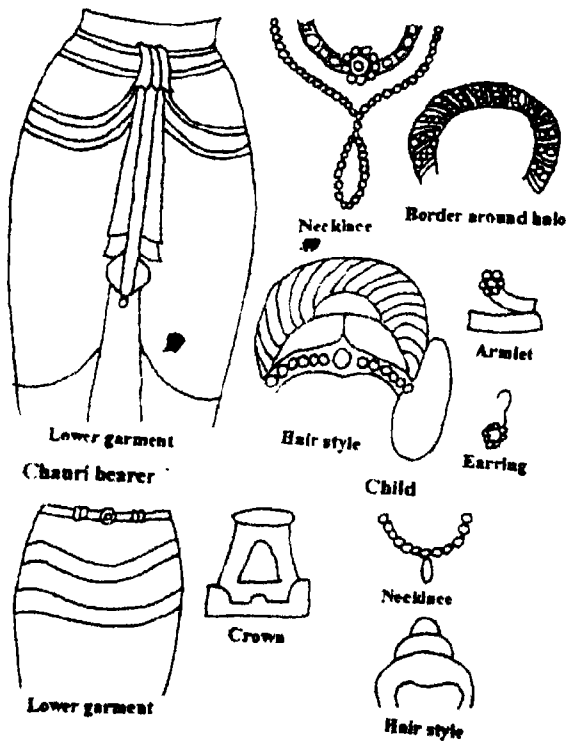
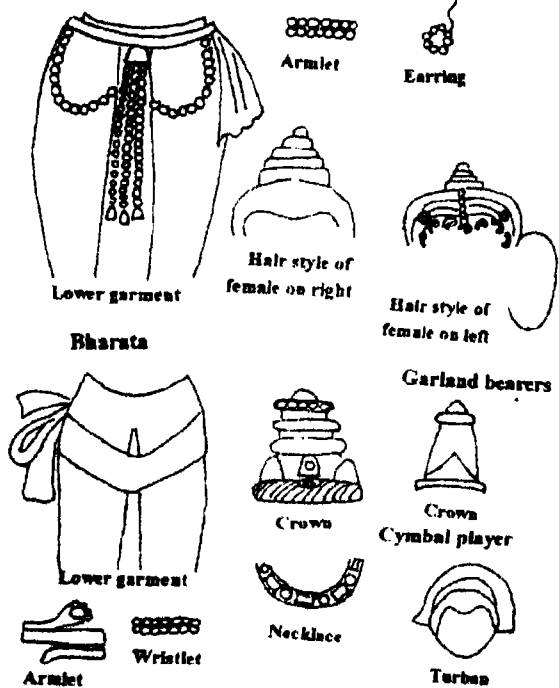



Figure 26 Costume and jewellery-J14 at Ellora

Figure 27 Costume and jewellery-J17 at Ellora

0 3m

Ground plan of upper storey of Indra sabha
(after Fergusson & Burgess 1880)

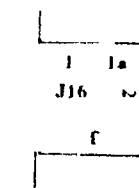
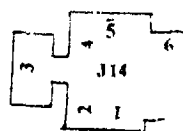
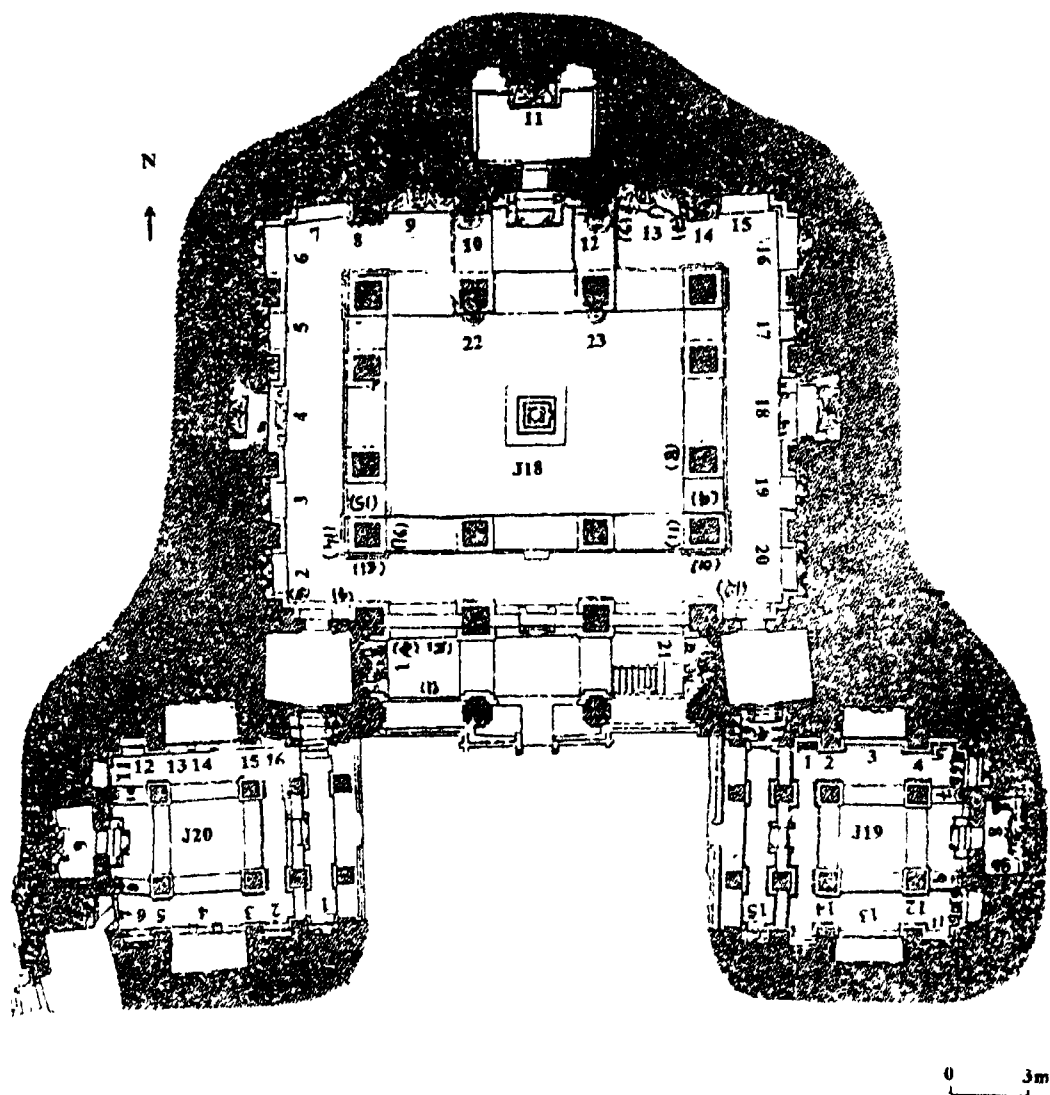



Figure 28 Ground plan of J14, J16 and upper storey of Indra sabha

J14

1 Kamtha's attack on Parsvanatha
2 Sarvanubhuti
3 Seated Jina
4 Ambika
5 Two seated Jinas
5 Penance of Bahubali

J16

1 Kamatha's attack on Parsvanatha
1a Sarvanubhuti
2 Seated Jina
3 Penance of Bahubali

J18

1 Sarvanubhuti
2 & 3 Two seated Jinas
4 Seated Jina
5 to 7 Two seated Jina
8 Seated Jina
9 Kamatha's attack on Parsvanatha
10 Standing Jina
11 Seated Jina
12 Standing Jina
13 Penance of Bahubali
14 Seated Jina
15 to 17 Two seated Jinas
18 Seated Jina
19 & 20 Two seated Jinas
21 Ambika
22 & 23 Standing Jina
(1) *Panchaparmeshthis*
(2) Man entering temple
(3) Temple
(4) Padmavati
(5) Sarasvati
(6) Seated Jina
(7) Seated Jina
(8) Goddess on lotus
(9) Standing Jina
(10) Standing Jina
(11) Standing Parsvanatha
(12) Two standing Jinas
(13) Standing Rsabhanatha
(14) Standing Jina
(15) Standing Jina
(16) Standing Parsvanatha

J19A

1 Four-armed goddess
2 Three seated Jinas
3 Sarvanubhuti

J19

1 & 2 Two seated Jinas
3 Kamatha's attack on Parsvanatha
4 & 5 Two seated Jinas
6a, 6 Seated Jina
6b Seated Parsvanatha
7 Standing Jina
8a, 8, 8b Seated Jina
9 Standing Jina
10a, 10, 10b Seated Jina
11 & 12 Two seated Jinas
13 Penance of Bahubali
14 Two seated Jinas
15 Ambika

J20A

1 Ambika
2 Chakresvari

J20

1 Sarvanubhuti
2 & 3 Two seated Jinas
4 Kamatha's attack on Parsvanatha
5 & 6 Two seated Jinas
7 Seated Jina
8 Standing Jina
9 Seated Jina
10 Standing Jina
11 Seated Jina
12 & 13 Two seated Jinas
14 Penance of Bahubali
15 & 16 Two seated Jinas

Figure 29 Costume and jewellery-J18 at Ellora

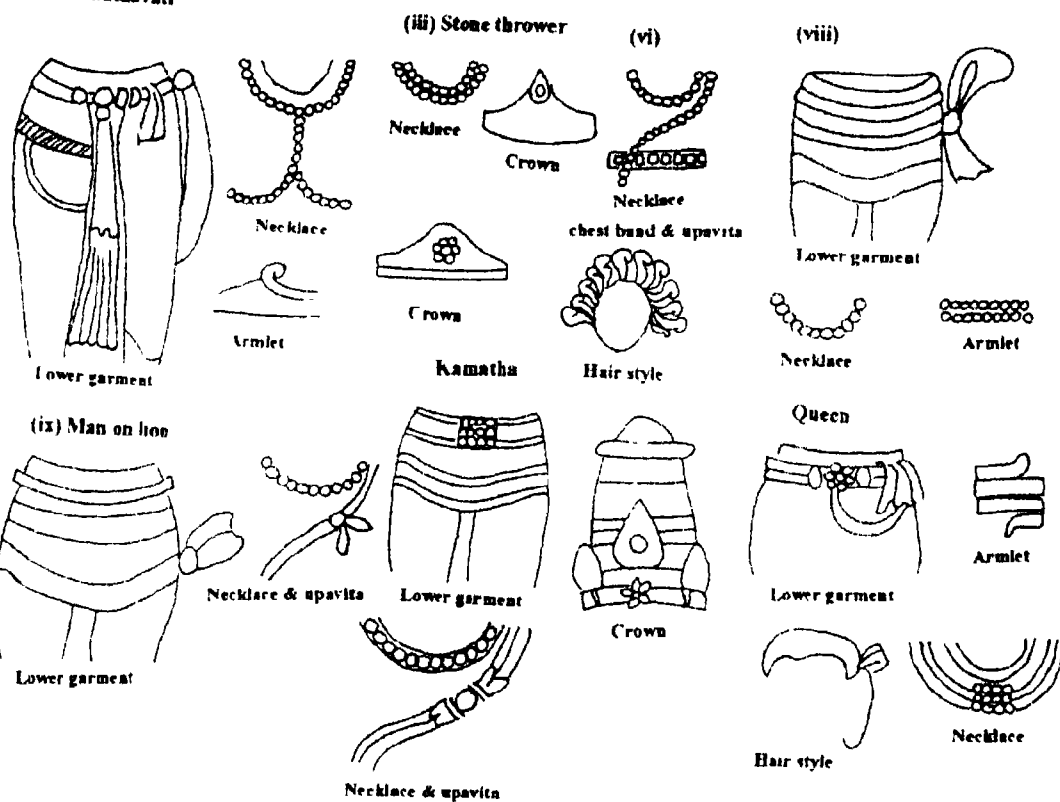
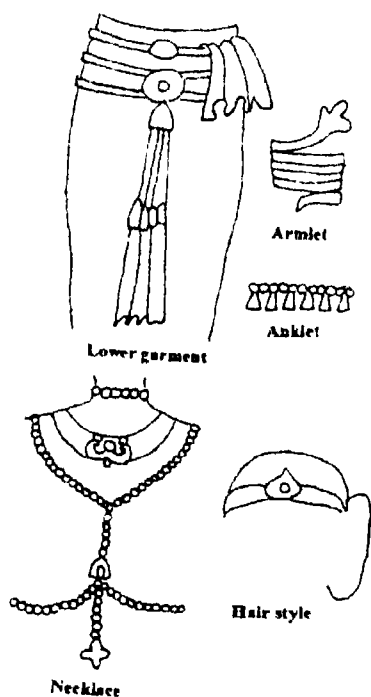
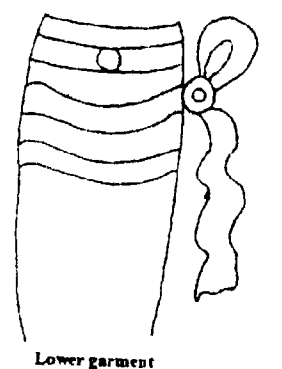
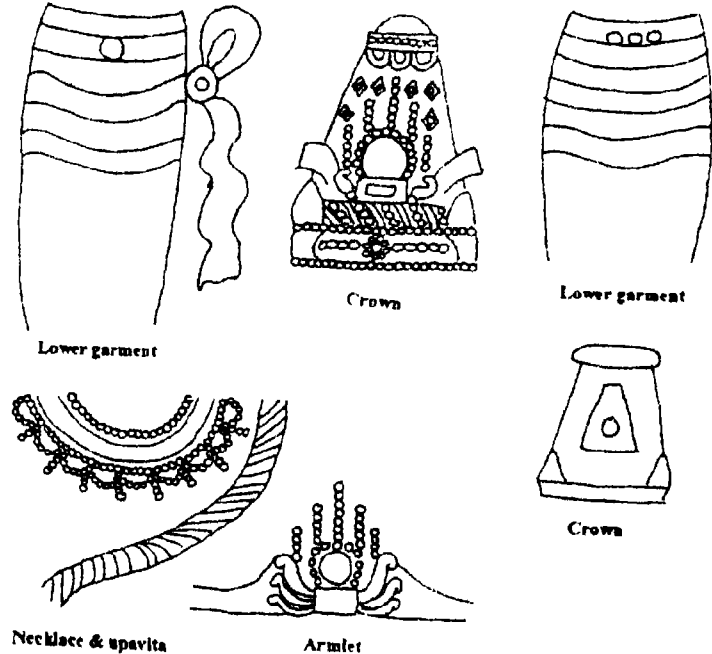
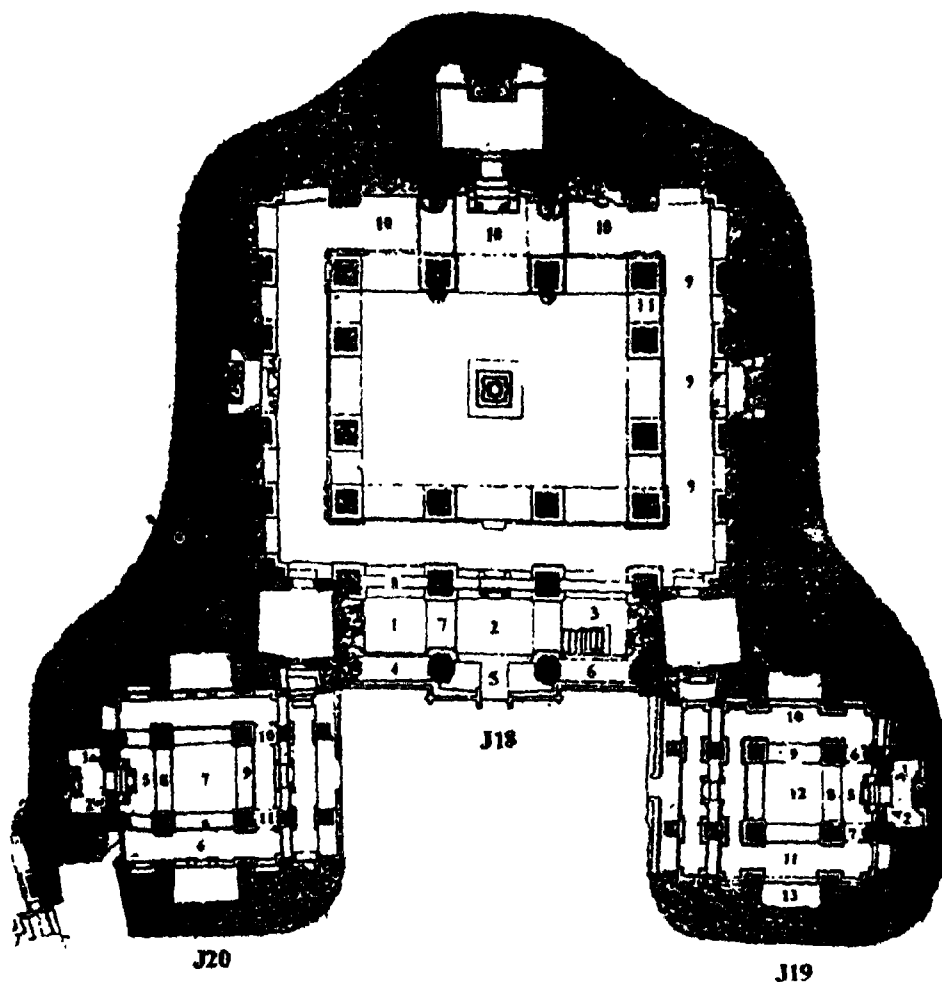



Figure 30 Costume and jewellery-J18 at Ellora

J18

1 Lotus
2 Lotus
3 Lotus
4 Seven Figures
5 Figures
6 Six Males
7 Two Couples
8 Three Couples
9 Flying Figures
10 Flying Figures
11 Floral Design

J19

1 Flying Couples
2 Flying Couples
3 Parshvanatha
4 Bahubali
5 Saudharmendra & Figures
6 Two Couples & Four Females
7 Couple
8 Two Couples & a Fighting Scene
9 Two Couples
10 Figures
11 Figures
12 Figures
13 Figures

J20

1 Figures
2 Figures
3 Parshvanatha
4 Bahubali
5 Saudharmendra
6 Figures
7 Figures
8 Couples
9 Couples
10 Figures
11 Figures

Figure 31 Placement of paintings in J18, J19 and J20 at Ellora

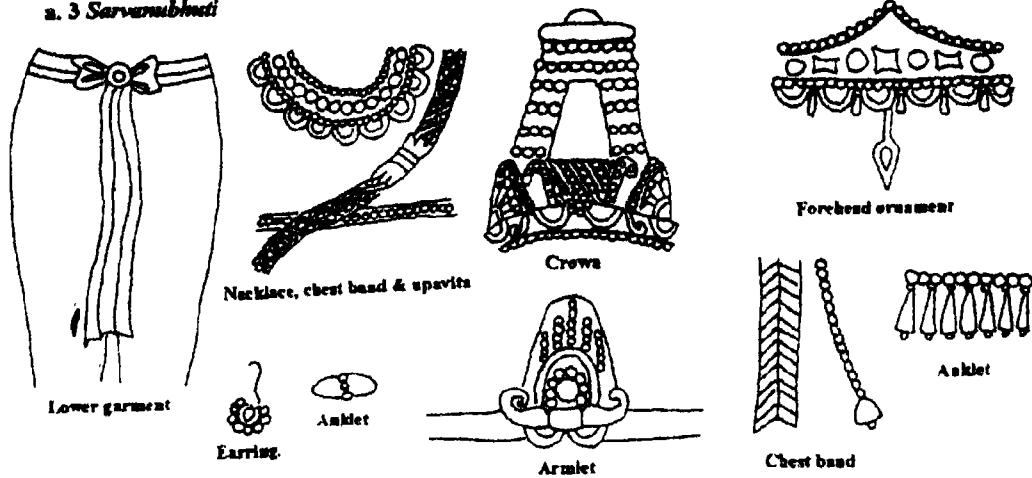
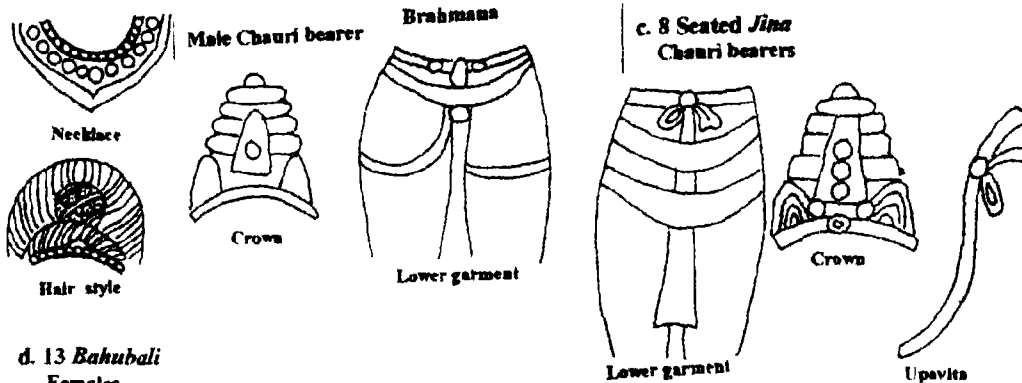
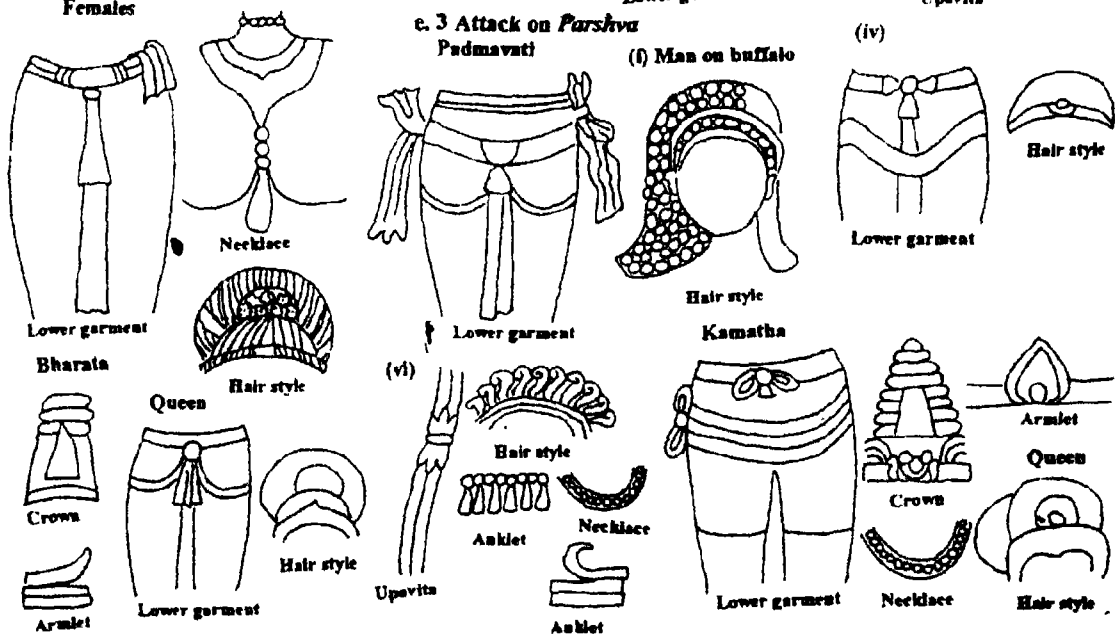
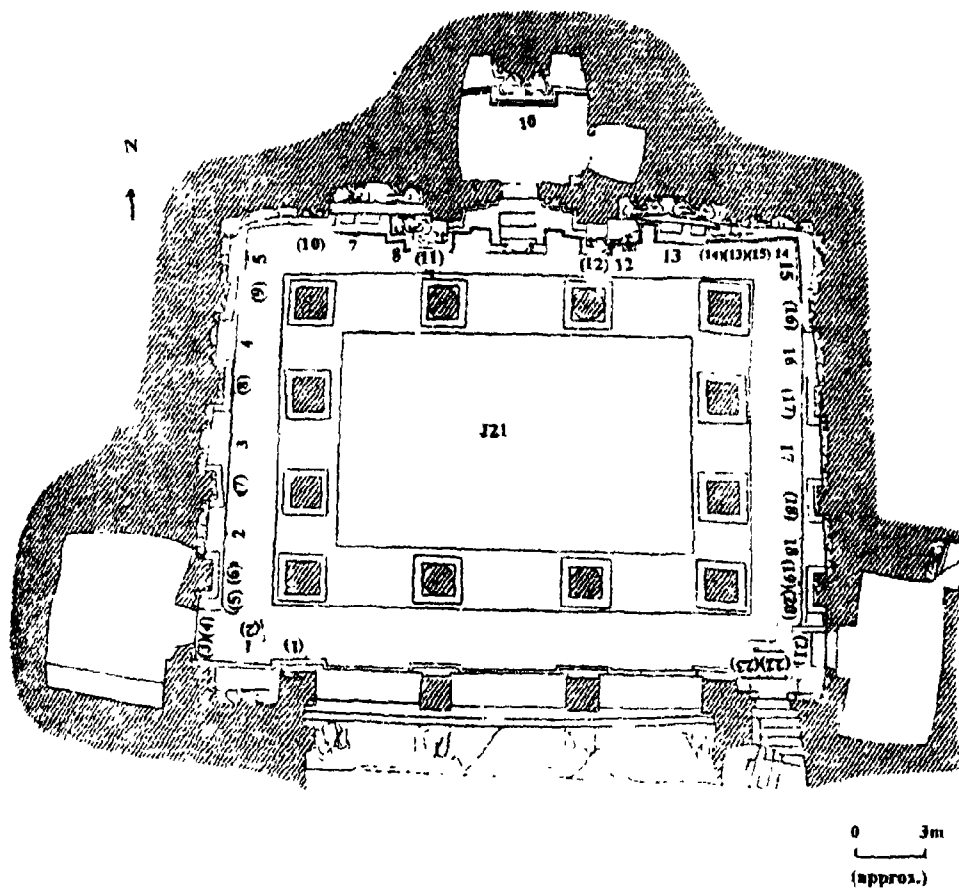



Figure 32 Costume and jewellery-J19A & J19 at Ellora

Figure 33 Costume and jewellery-J20A & J20 at Ellora

J21

1 Seated Parsvanatha
2b & 2c Two seated Jinas
3b, 3c Two seated Jinas
4b Two seated Jinas
4c Seated Jina
5b Standing Parsvanatha and seated Jina
5c Two seated Jinas
6b & 6c Two seated Jinas
7 Two seated Jinas
8 Sarvanabhuti
9 Standing Jina
10 Seated Jina
11 Standing Jina
12 Ambika
13 Two seated Jinas
14 Two seated Jinas
15 Two seated Jinas
16b & 16c Two seated Jinas
17b Two seated Jinas
17c Three seated Jinas
18b & 18c Two seated Jinas

(1) Seated Jina
(2) Three seated Jinas
(3a) Seated Jina
(3b) Standing Parsvanatha
(4) Standing Parsvanatha
(5a) & (5b) Seated Jina
(5c) Two seated Jinas
(6) Seated Jina
(7) Seated Jina
(8) Seated Parsvanatha
(9) Seated Jina
(10) Seated Jina
(11) Seated Jina
(12) Seated Jina
(13) Seated Rsabhanatha
(14) Seated Jina
(15) Seated Jina
(16) Seated Jina
(17a) Kamatha's attack on Parsvanatha
(17b) Standing Parsvanatha
(18) Seated Jina
(19) Seated Jina
(20a) Standing Parsvanatha
(20b) Seated Jina
(21) Standing Jina
(22) Seated Jina
(23) Seated Jina

Figure 34 Ground plan of upper storey of Jagganatha sabha
(after Fergusson & Burgess 1880)

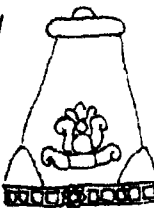
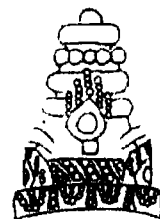
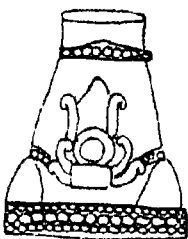
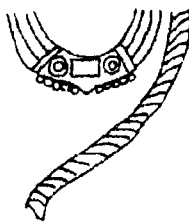
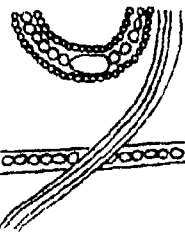
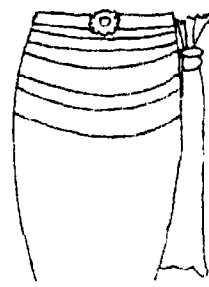
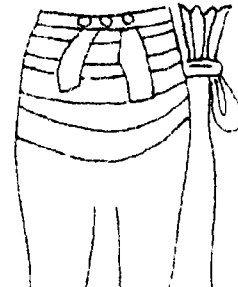
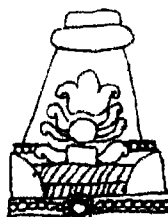
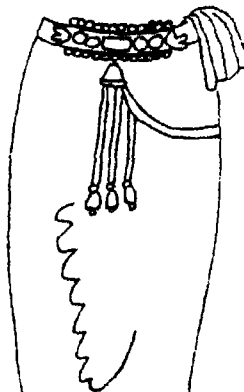
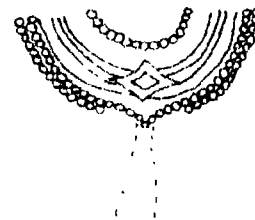



Figure 35 Costume and jewellery-J21 at Ellora

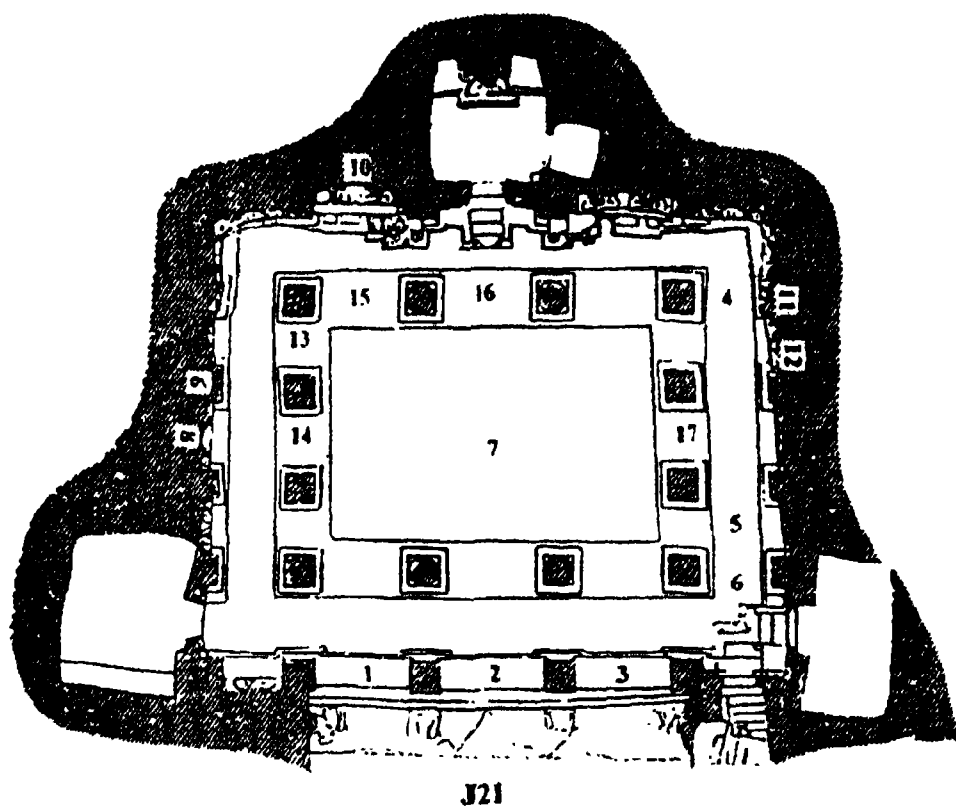
J21

1 Figures
2 Jina
3 Figures
4 Figures
5 Figures
6 Figures
7 Samvasarana
8 Jina
9 Standing Jina
10 Seated Jina
11 Bahubali & Seated Jina
12 Two Seated Jinas
13 Couple
14 Figures
15 Figures
16 Dancing Figures
17 Two Couples

Figure 36 Placement of paintings in J21 at Ellora

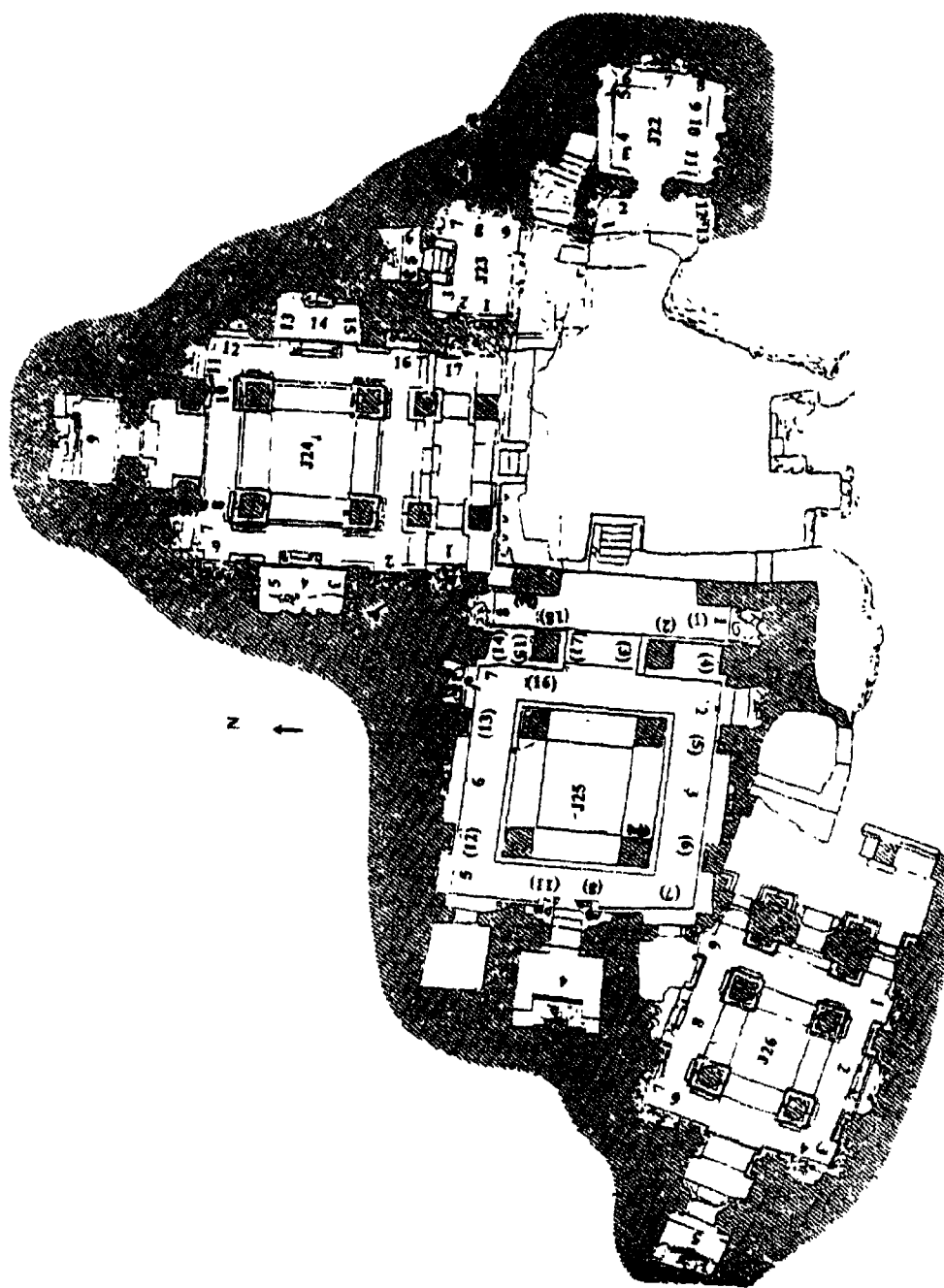



Figure 37 Ground plan of lower storey of Jagganatha sabha

(after Fergusson & Burgess 1880)

J22
1 Standing Parsvanatha
2 Kamatha's attack on Parsvanatha
3 Seated Jina
4 Standing Rsabhanatha
5 Kamatha's attack on Parsvanatha
6 Sarvanubhuti
7 Seated Jina
8 Ambika
9a & 9b Two seated Jinas
10 Kamatha's attack on Parsvanatha
11 Seated Jina
12a Sarvanubhuti
12b Seated Jina
12c Devotee
12d Ambika
13 Seated Jina

J23
1 Seated Jina
2 Kamatha's attack on Parsvanatha
3 Sarvanubhuti
4 to 6 Seated Jina
7 Ambika
8 Penance of Bahubali
9 Seated Jina

J24
1 Sarvanubhuti
2 & 3 Two seated Jinas
4 Kamatha's attack on Parsvanatha
5 & 6 Two seated Jinas
7 Seated Jina
8 StandingJina
9 Seated Jina
10 Standing Jina
11 Seated Jina
12 & 13 Two seated Jinas
14 Penance of Bahubali
15 & 16 Two seated Jinas
17 Ambika

J25
1 Sarvanubhuti
2 Seated *Jina*
3 Kamatha' attack on Parsvanatha
4 Seated Jina
5a, 5b & 5c Two seated Jinas
6 Penance of Bahubali
7 Seated Jina
8 Ambika
(1a) Seated Jina
(1b) Two seated Jinas
(2) Seated Jina
(3a) & (3b) Seated Jina
(3c) Standing Jina with devotees
(4a) Seated Parsvanatha
(4b) Seated Jina
(5a, b), (6a, b), (7a, b, c), (8a, b) (9), (10), (11a, b), (12a, b, c) (13a, b), (14), (15), (16a, b) Seated Jina
(16c) Standing Jina with devotees
(17a) & (17b) Seated Jina
(17c) Standing Jina with devotees
(18) Seated Jina
(19a) Seated *Jina*
(19b) Standing Jina with devotees
(19c) Seated Jina
(19d) Two seated Jina
(19e, f, g, h) Seated Jina
(20) Standing Parsvanatha

J26
1 Two seated Jinas
2 Kamatha's attack on Parsvanatha
3 Two seated Jinas
4 Sarvanubhuti
5 Seated Jina
6 Ambika
7 Two seated Jinas
8 Penance of Bahubali
9 Seated Jina

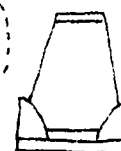
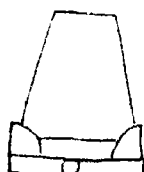



Figure 38 Costume and jewellery-J22 & J25 at Ellora

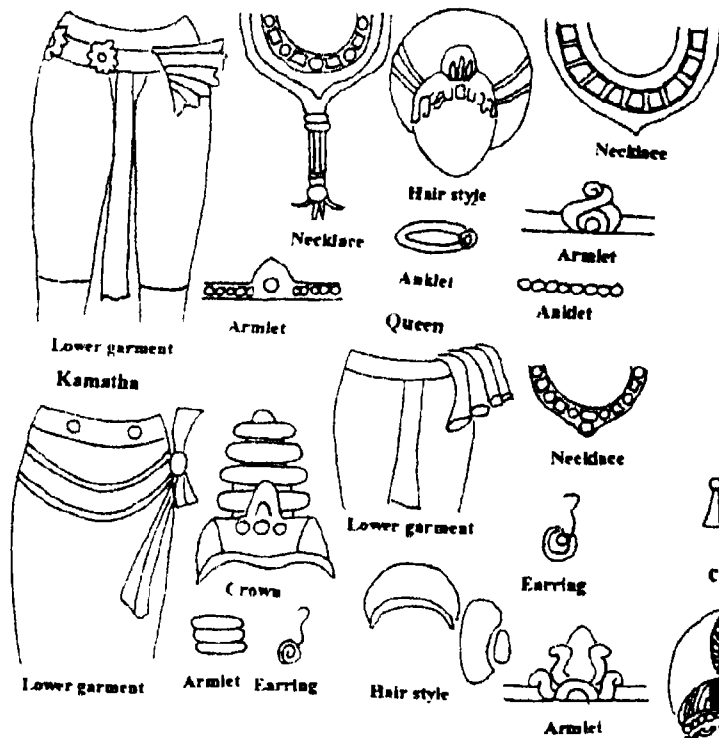
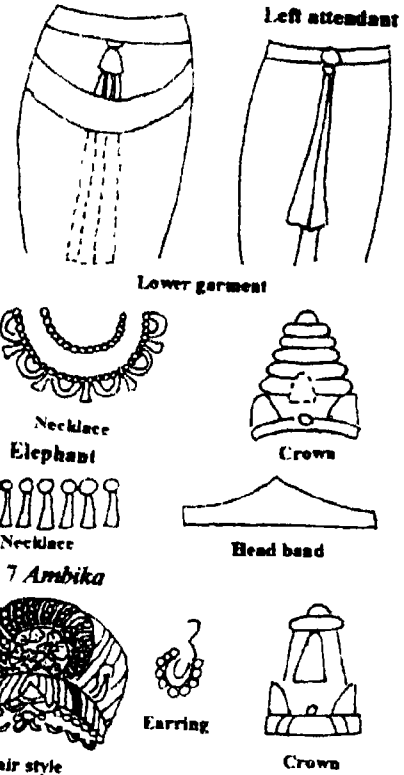
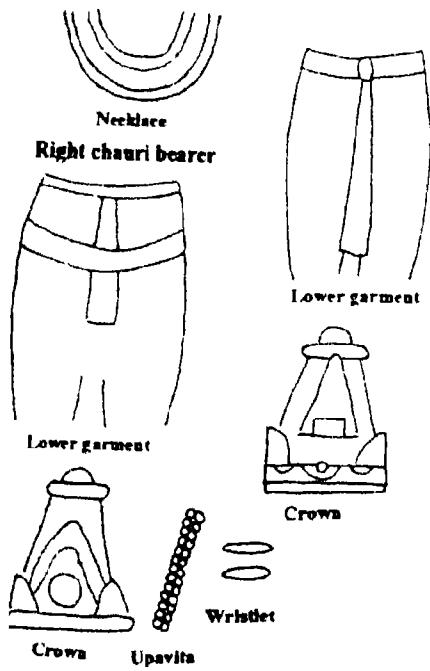
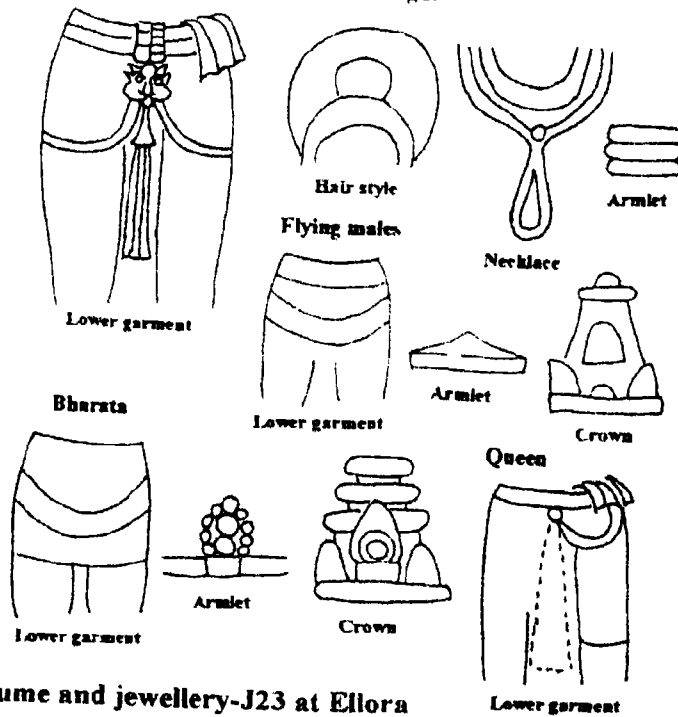
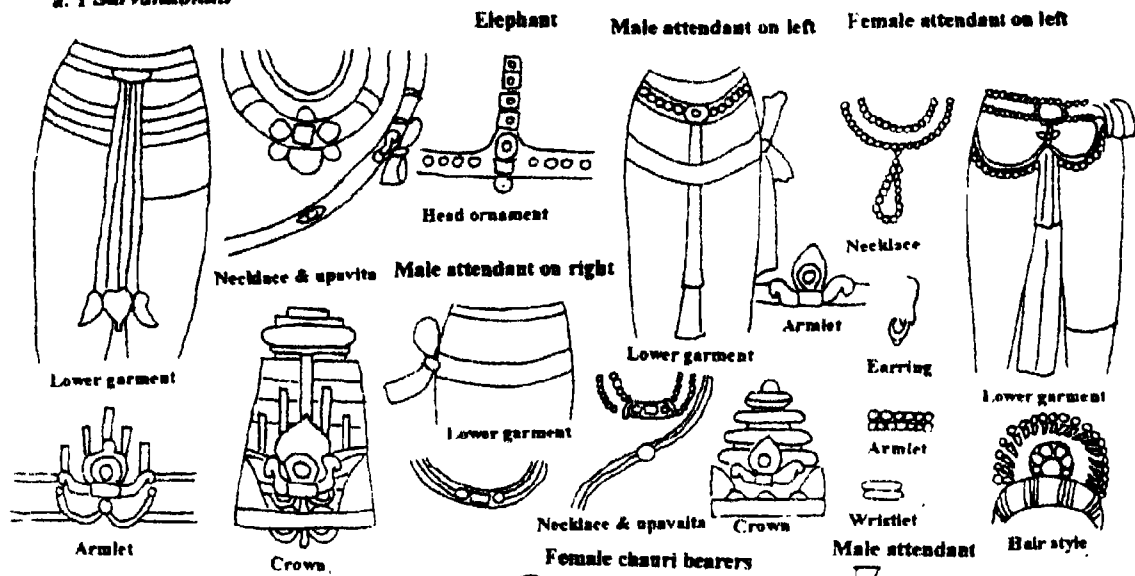
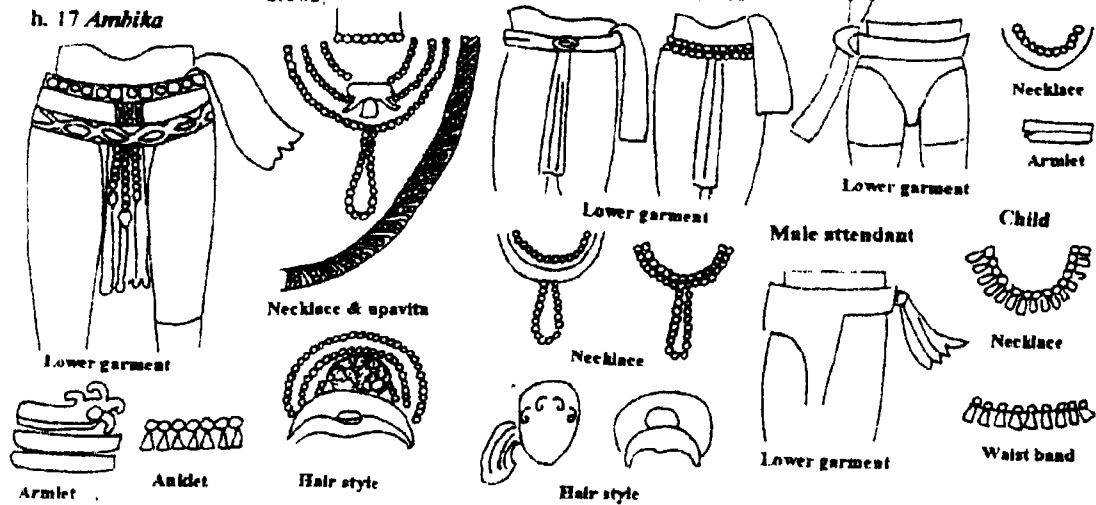
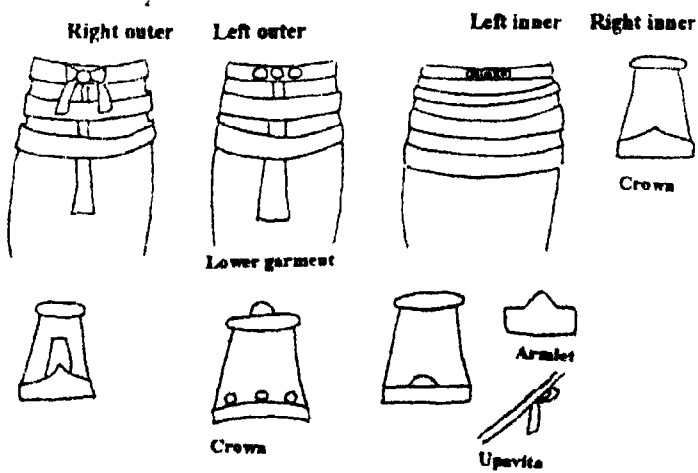
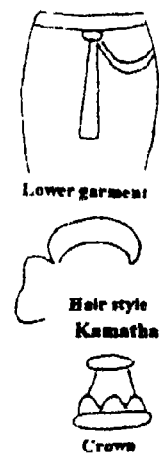



Figure 40 Costume and jewellery-J24 at Ellora

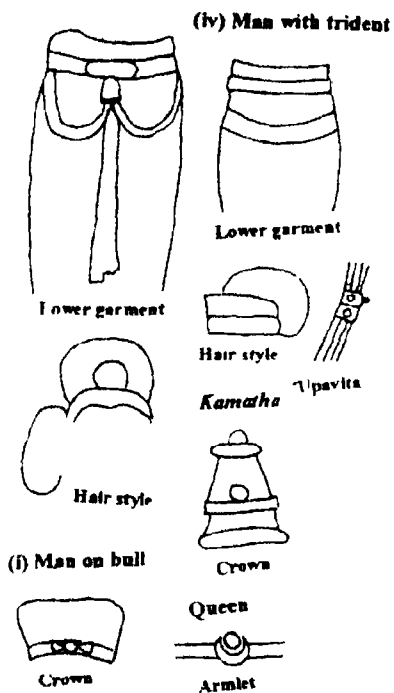
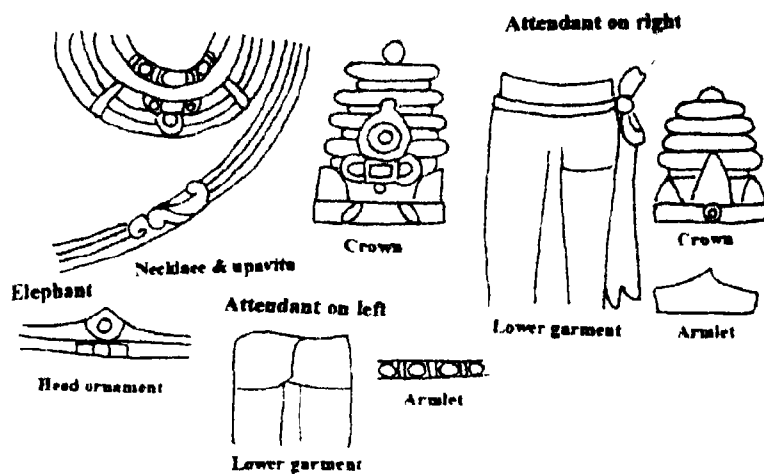
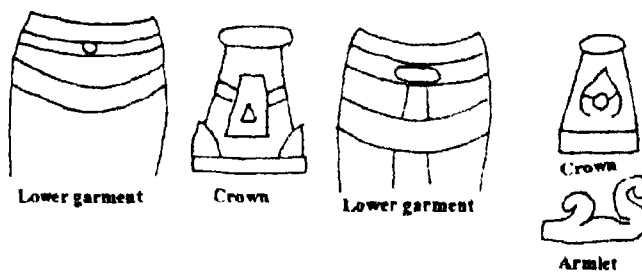
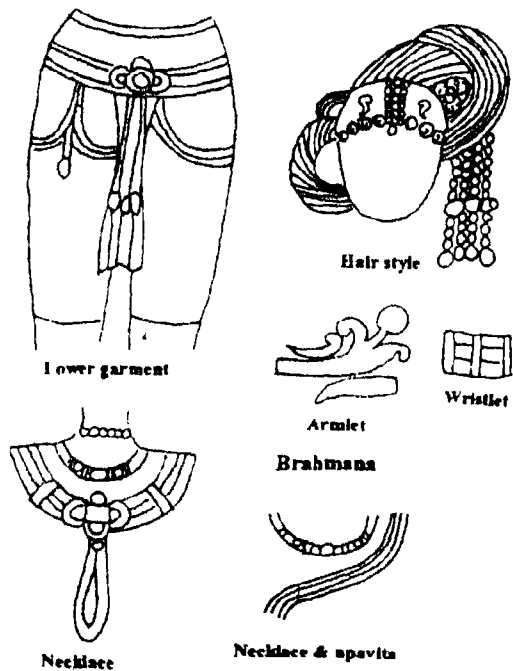
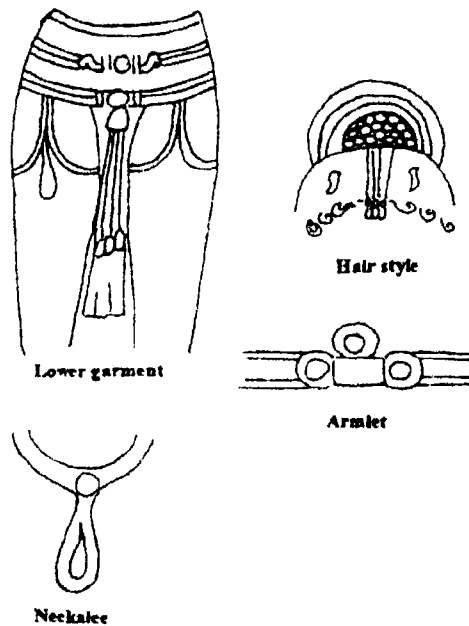



Figure 41 Costume and jewellery-J26 at Ellora

Figure 42 Ground plan of Cave I at Mangi-Tungi

Figure 43 Ground plan of Cave II at Mangi-Tungi

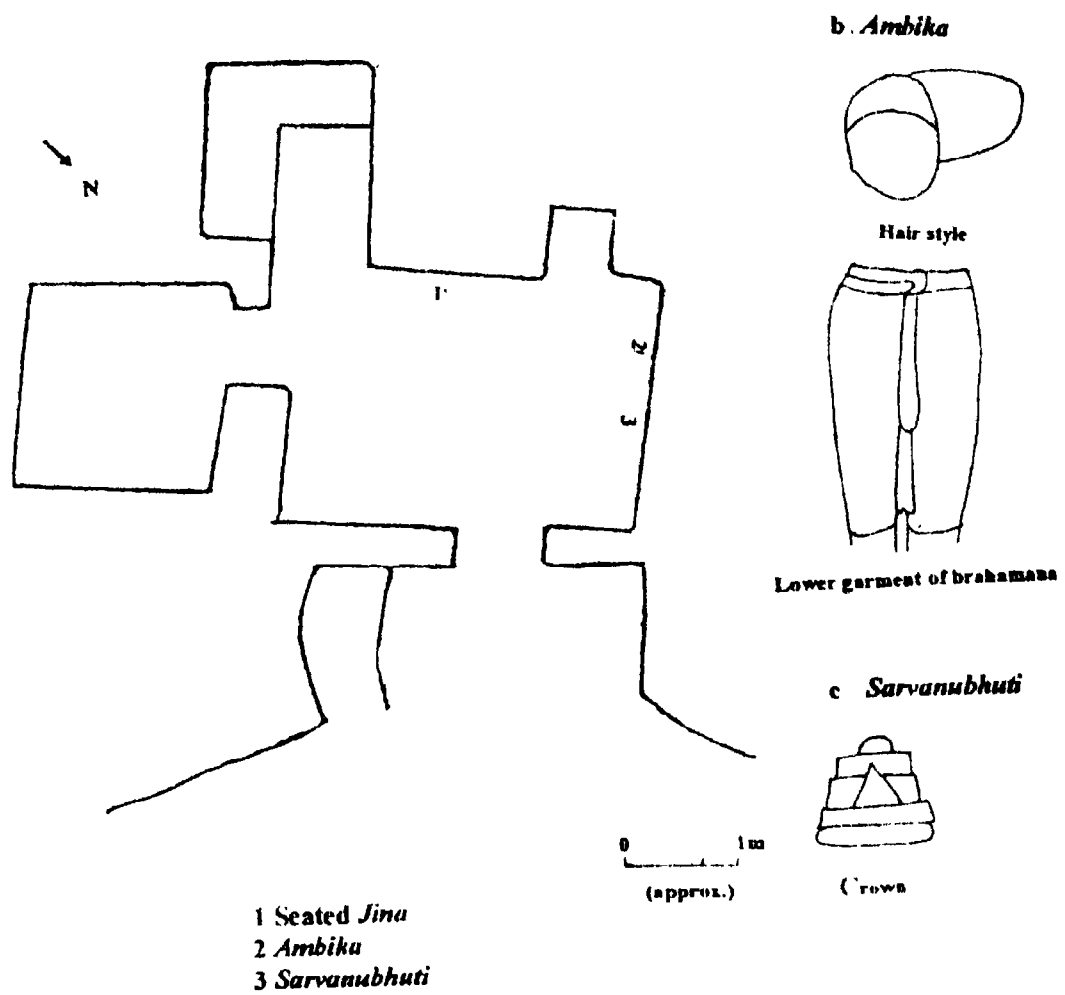
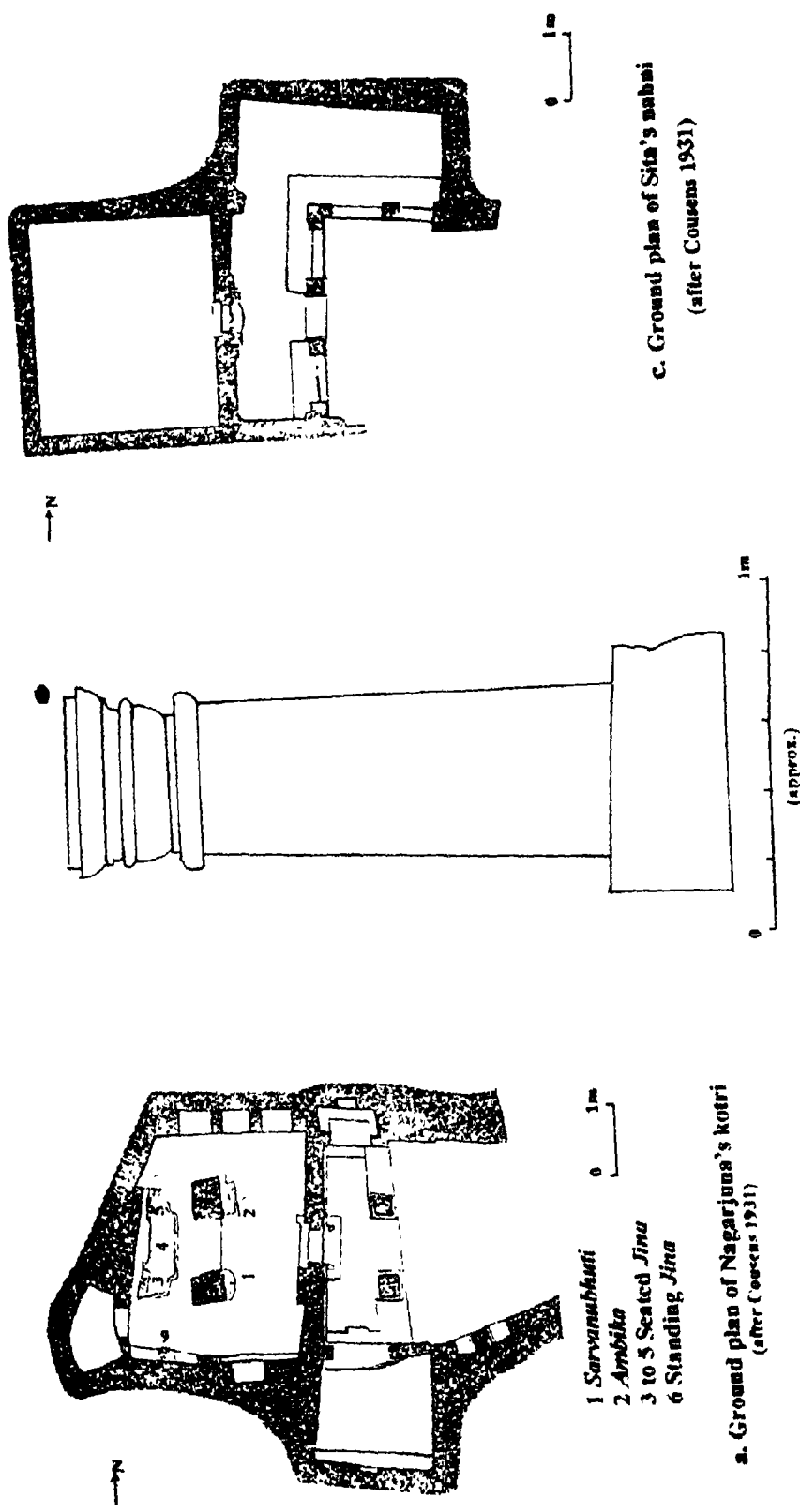



Figure 44 Ground plan of cave at Pandu Lena

a. Ground plan of Nagarjuna's kotri
(after Cousens 1931)

b. Verandah Pillar

c. Ground plan of Sita's nahni
(after Cousens 1931)

Figure 45 Ground plan & pillar of cave at Patne

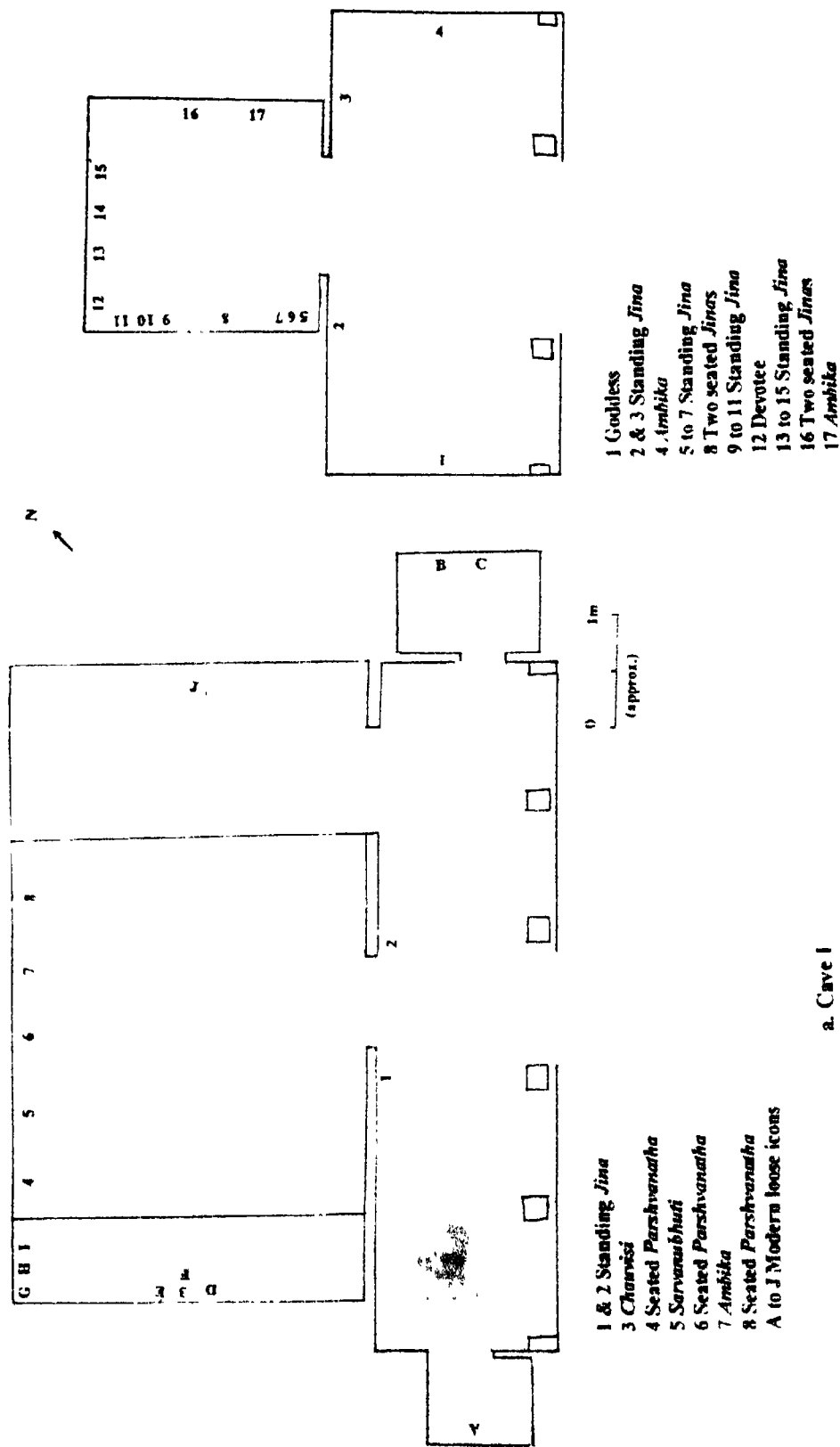



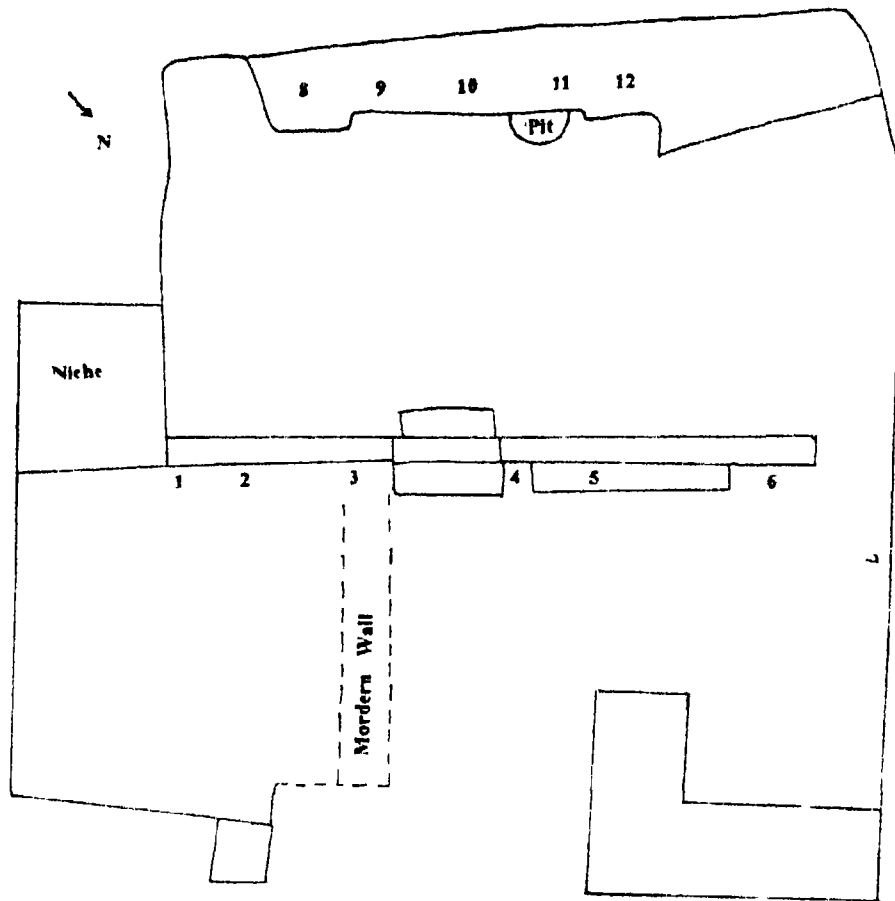
Figure 46 Ground plan of Cave I & II at Chambhar Lena

1 *Kshetrapala*
2 Standing *Suparshvanatha*
3 *Hanuman*
4 Snake
5 Standing *Parshvanatha*
6 *Chakreshvari*
7 Three seated devotees
8 *Sarvanubhuti*
9 Standing *Jina*
10 Seated *Parshvanatha*
11 Standing *Rshabhanatha*
12 *Ambika*

Figure 47 Ground plan of cave at Anjaneri

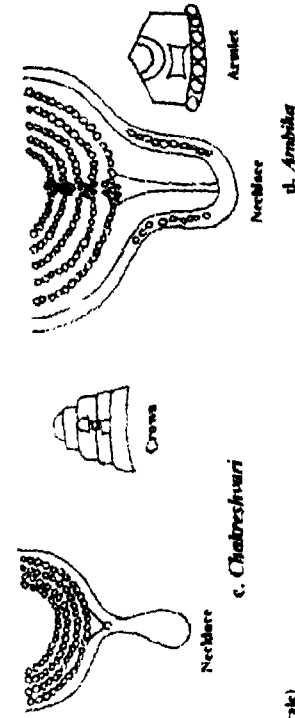
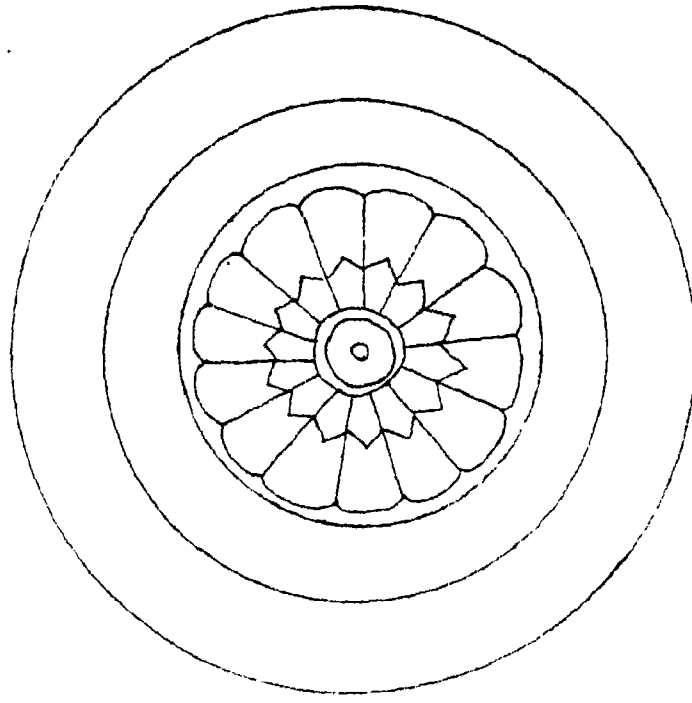
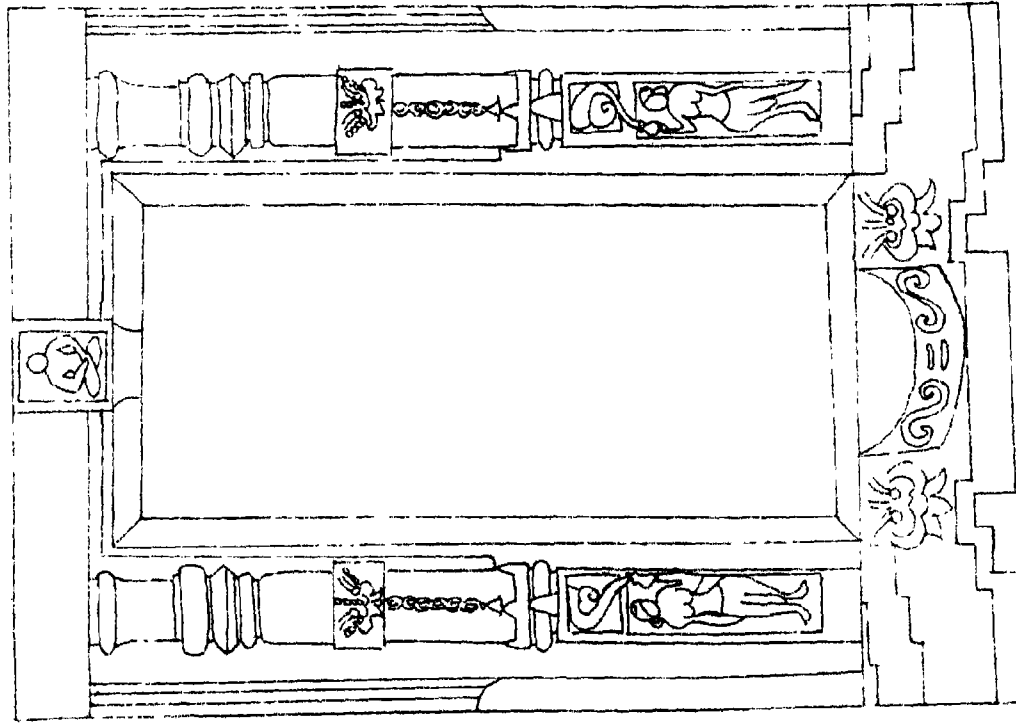



Figure 48 Hall doorway and ceiling of cave at Anjaneri

a. Ground plan of lower storey

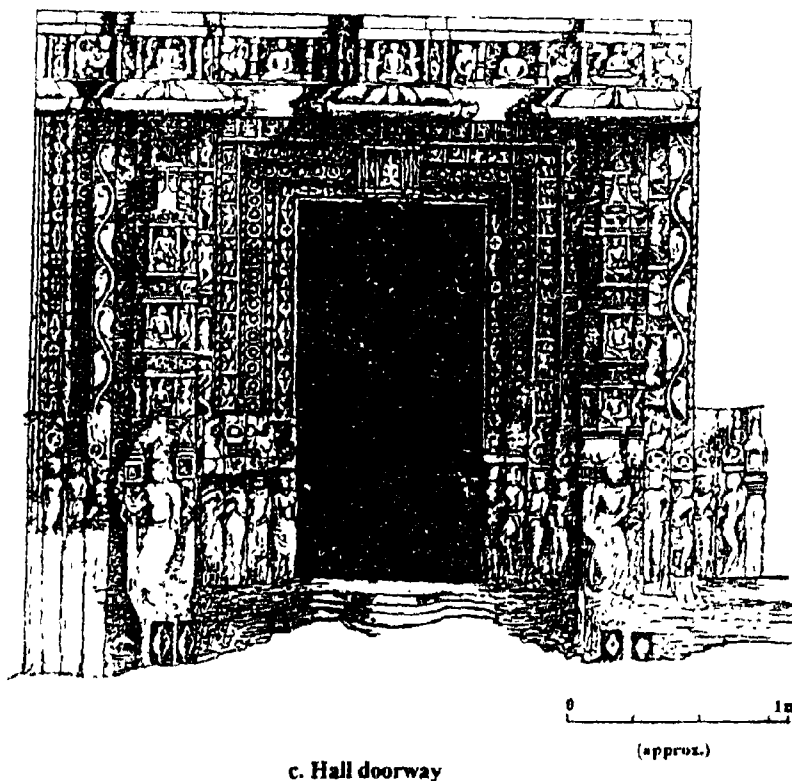
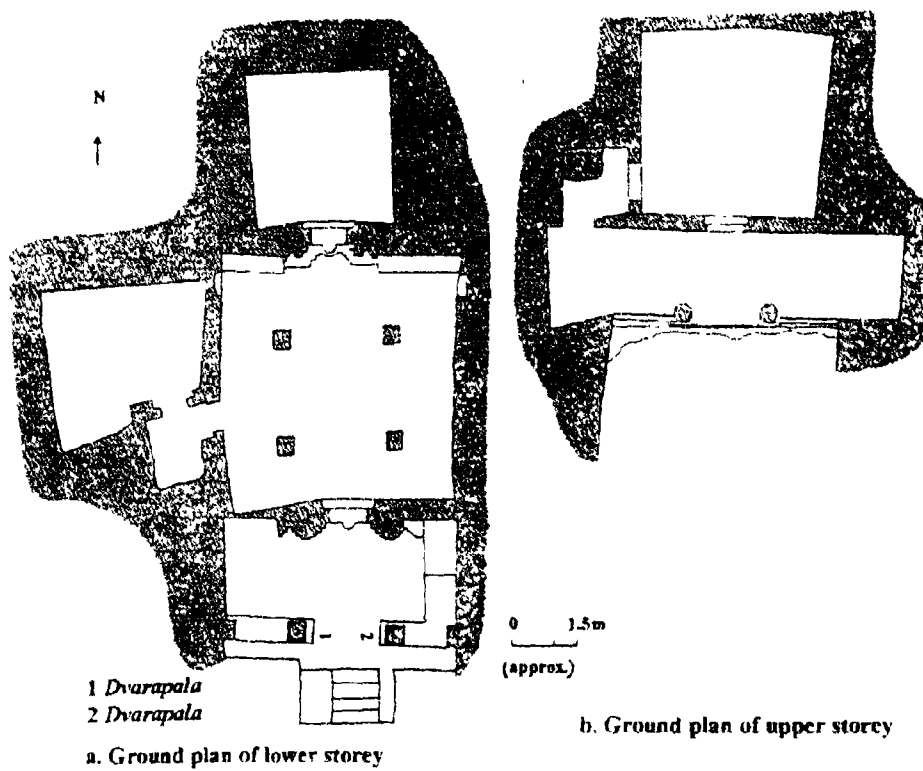
b. Ground plan of upper storey

c. Hall doorway

Figure 49 Ground plan & hall doorway of Cave I at Ankai-Tankai
(after Fergusson & Burgess 1880)

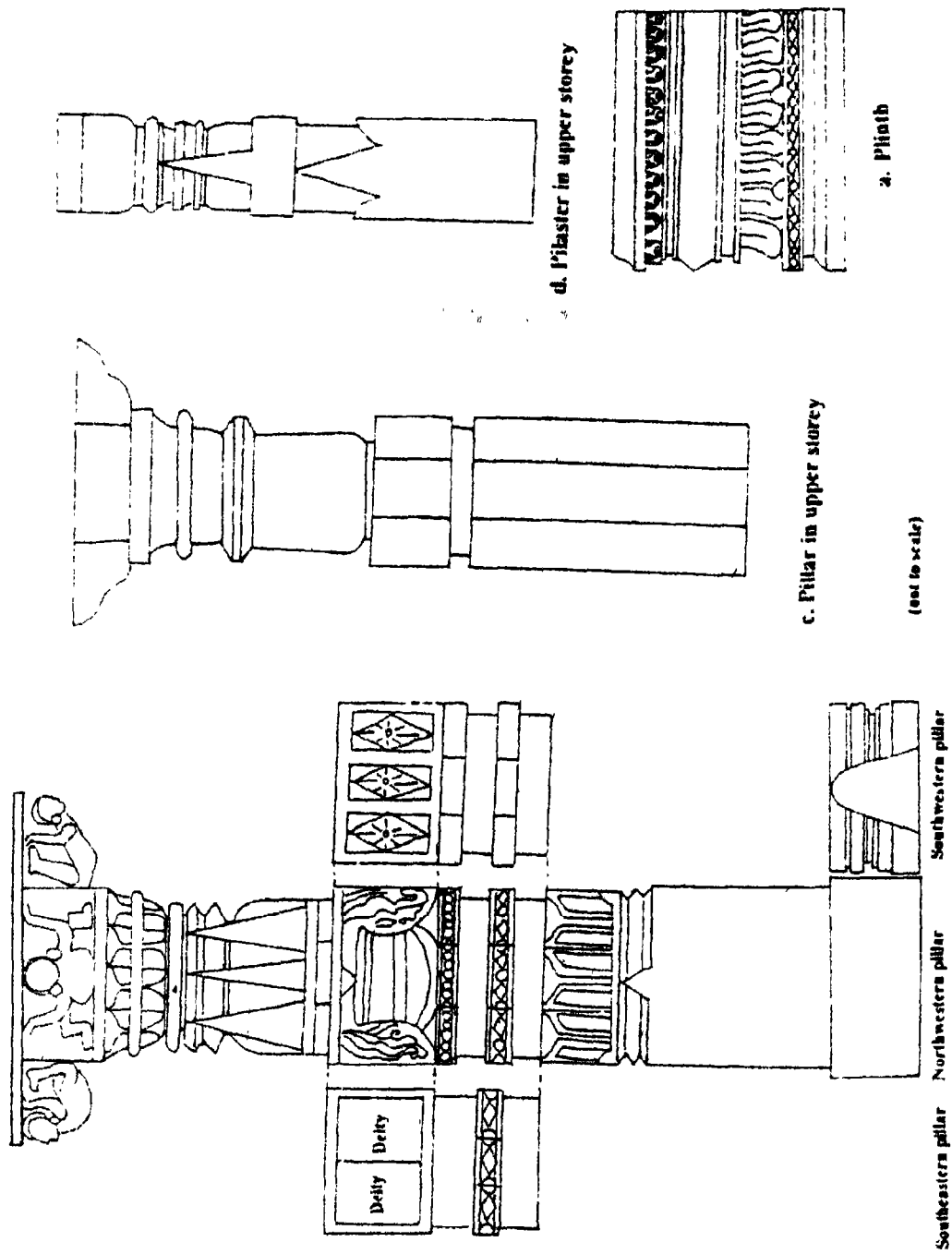



Figure 50 Pillars & plinth of Cave I at Ankai-Tankai

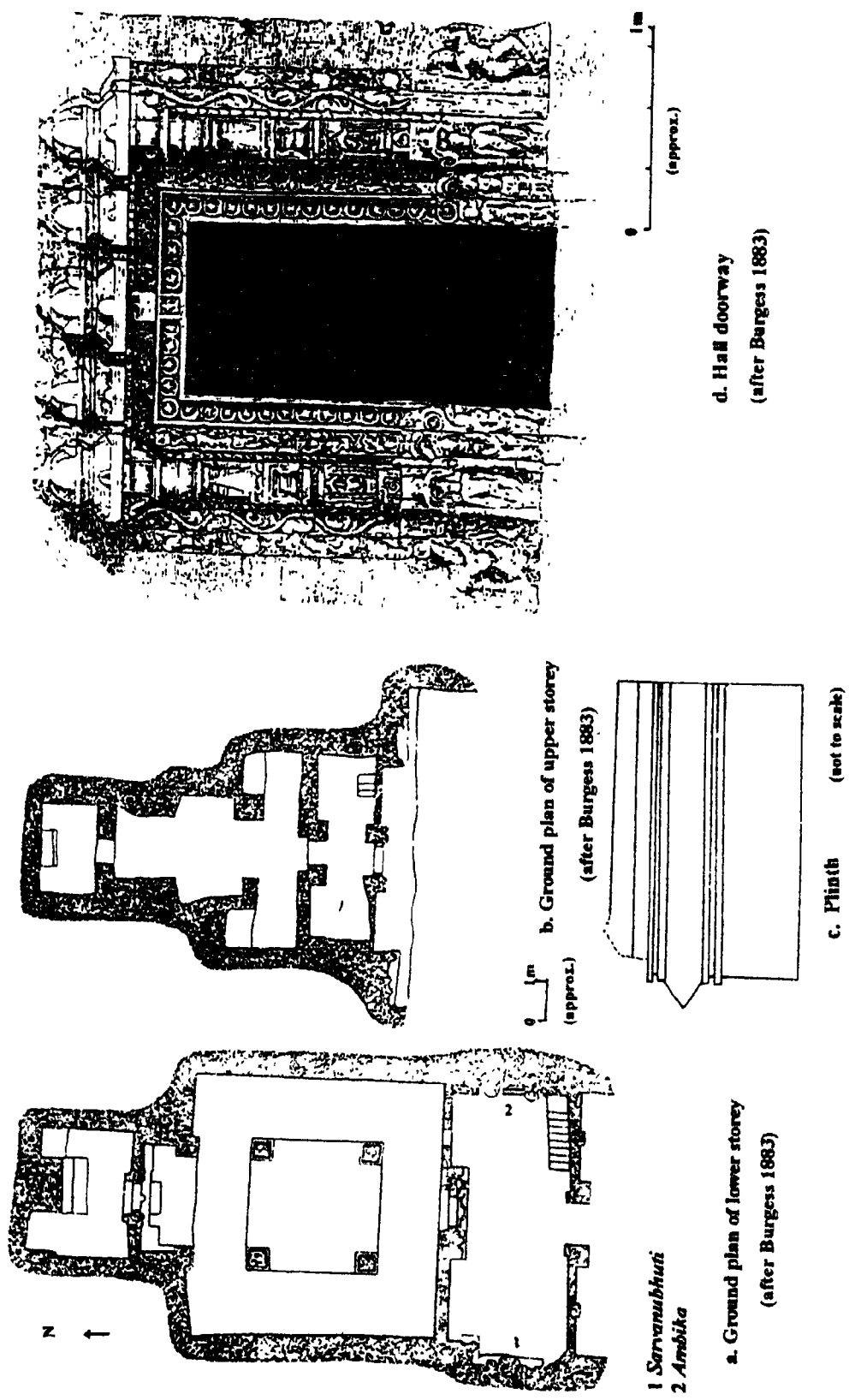



Figure 51 Ground plan, hall doorway & plinth of Cave II at Ankai-Tankai

a. Pilaster in the perforated screen

b. Hall pilaster (Not to scale)

c. Hall pillar

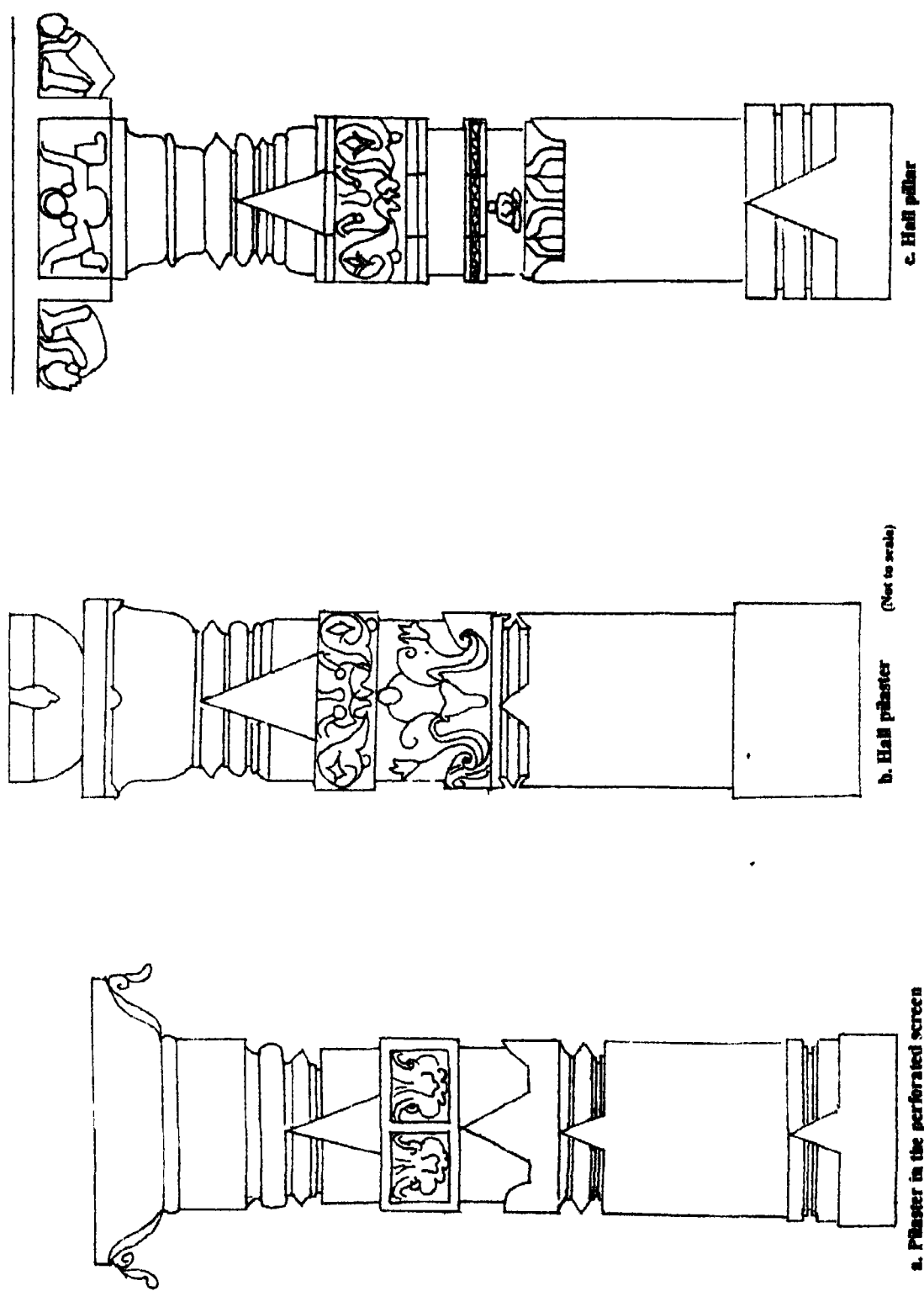



Figure 52 Pillars in Cave II at Ankai-Tankai

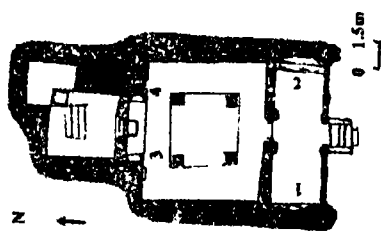
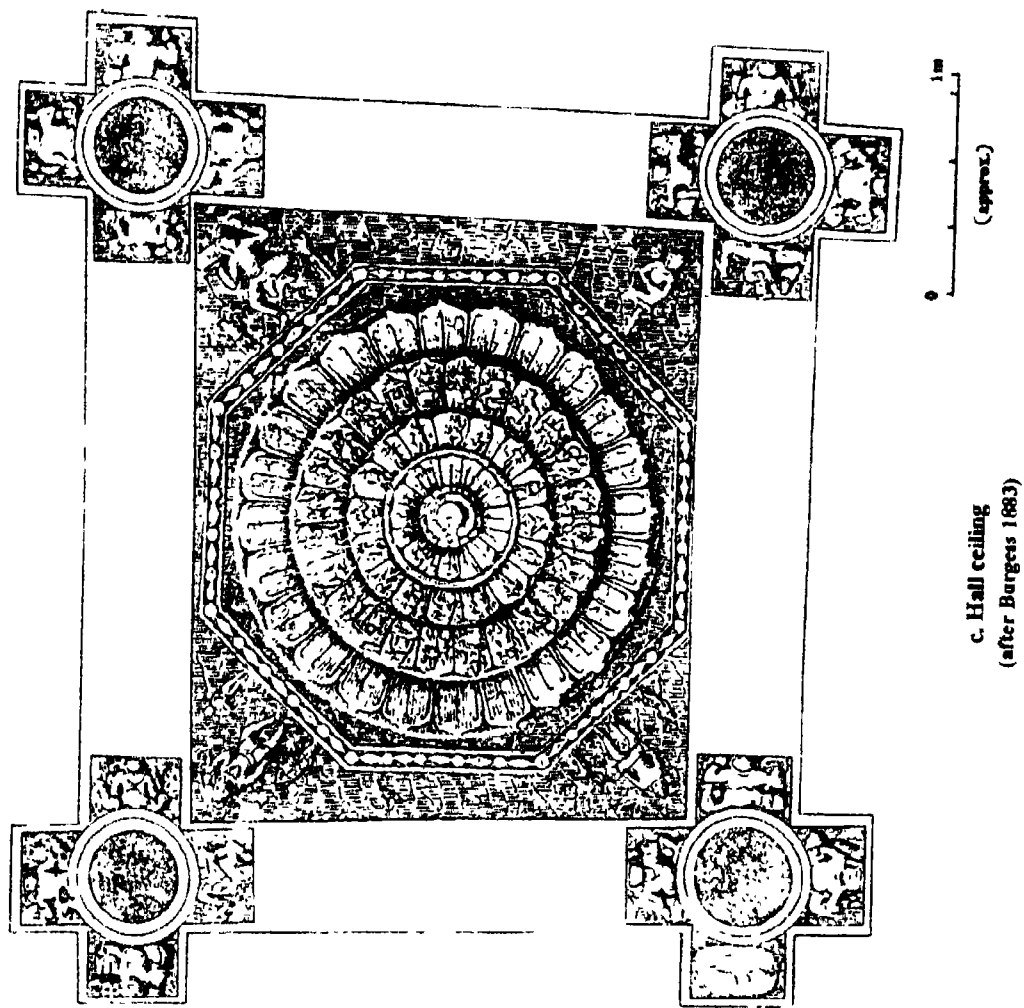
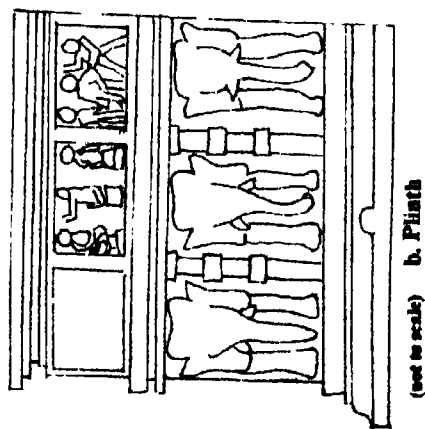



Figure 53 Ground plan, plinth & hall ceiling of Cave III at Ankai-Tankai

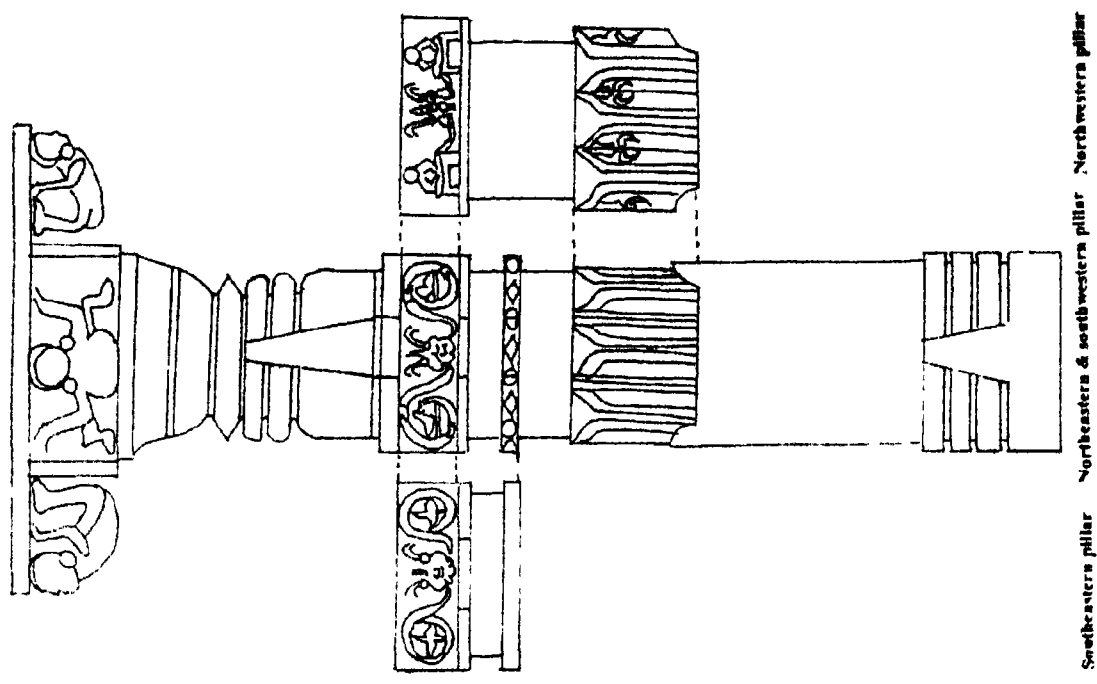



Figure 54 Pillars in Cave III at Ankai-Tankai

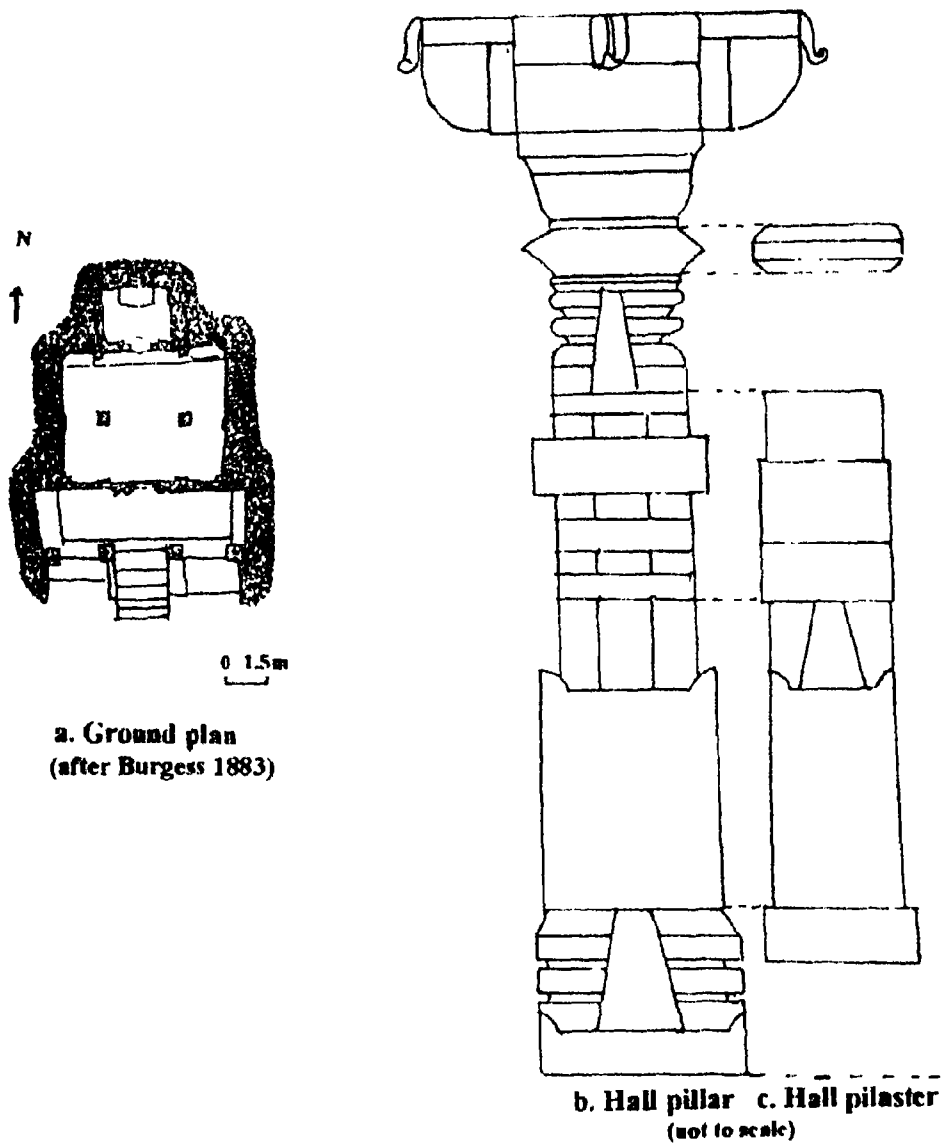



Figure 55 Ground plan & pillar of Cave IV

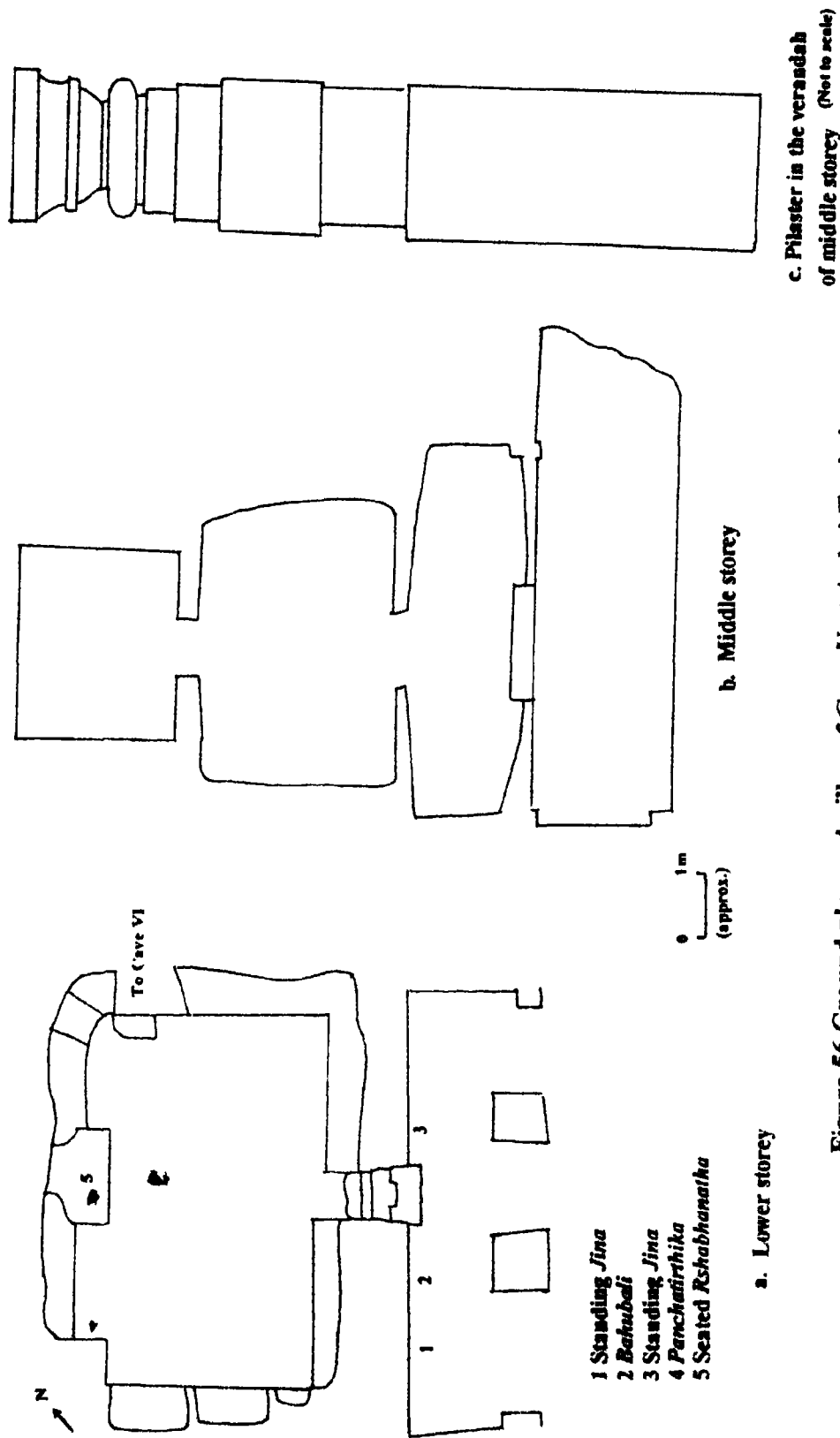



Figure 56 Ground plan and pillar of Cave V at Ankai-Tankai

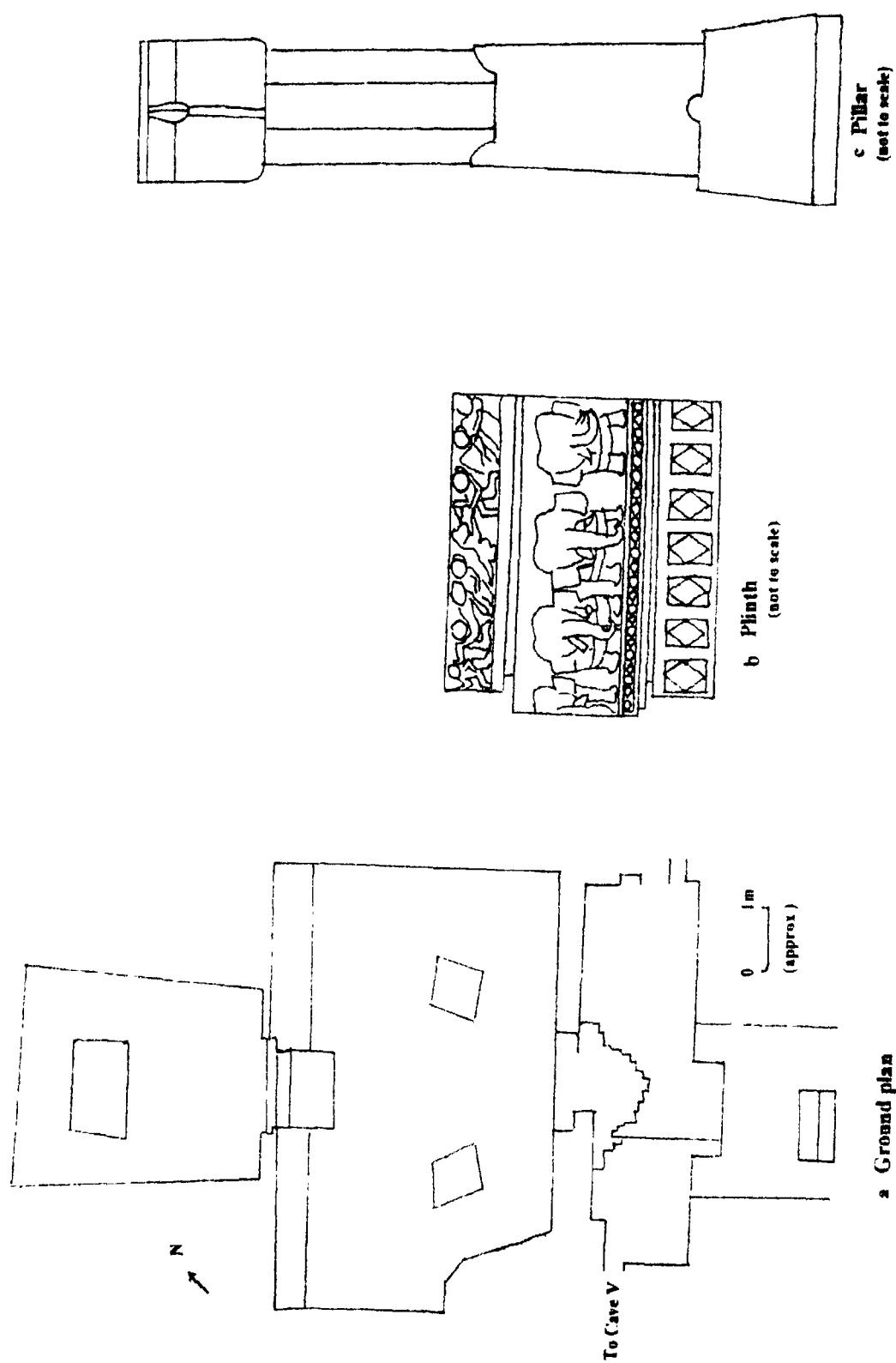



Figure 57 Ground plan, plinth and pillar of Cave VI at Ankai-Tankai

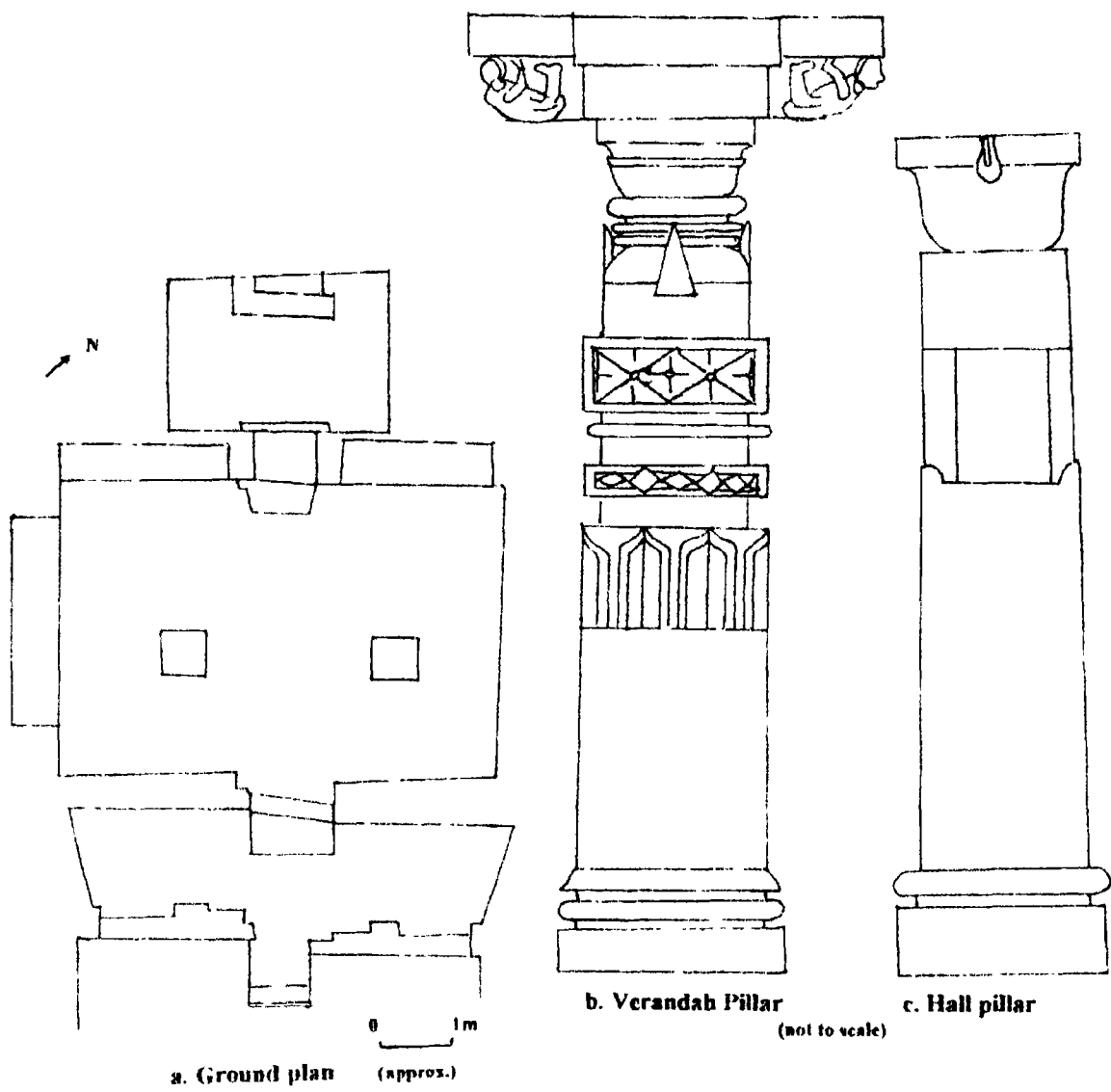



Figure 58 Ground plan & pillars of Cave VII

a Ground plan

b Hall doorway of Cave VIII (not to scale)

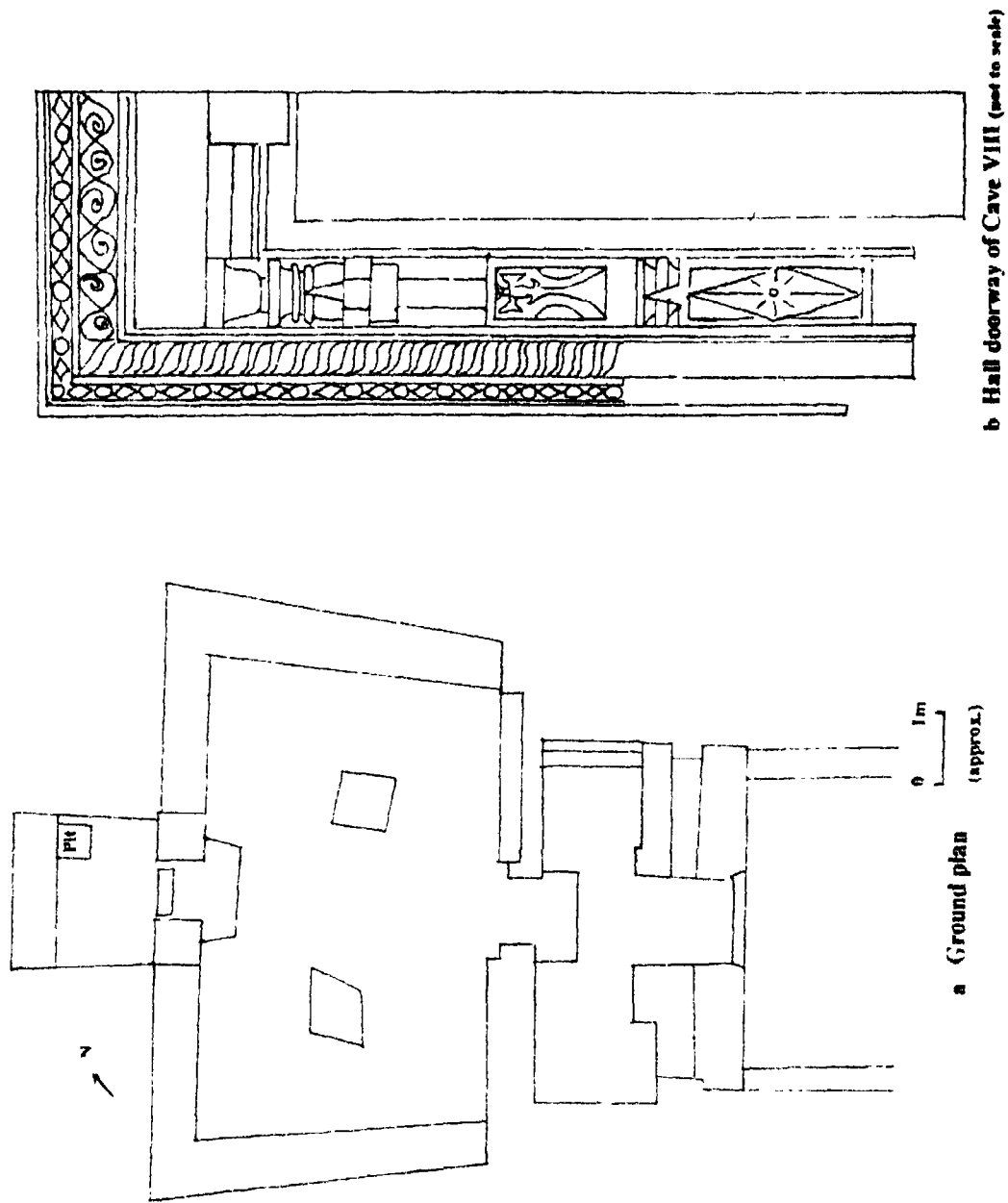



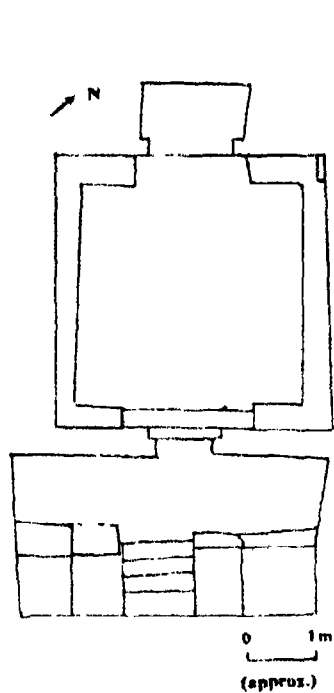
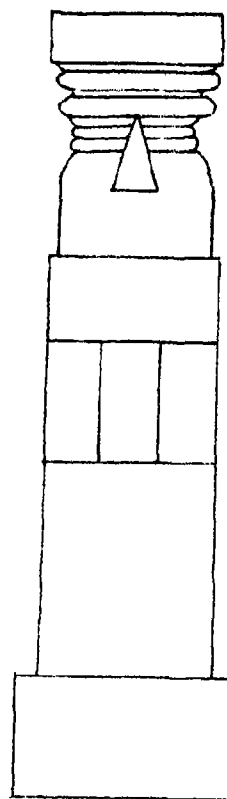
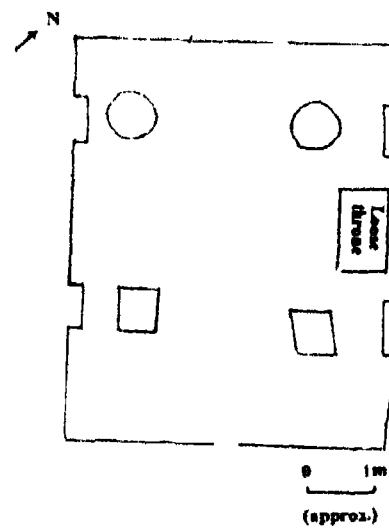
Figure 59 Ground plan and hall doorway of Cave VIII at Ankai-Tankai

Cave IX

Figure 60 Ground plan & pillar of Cave IX and ground plan of Cave X at Ankai-Tankai

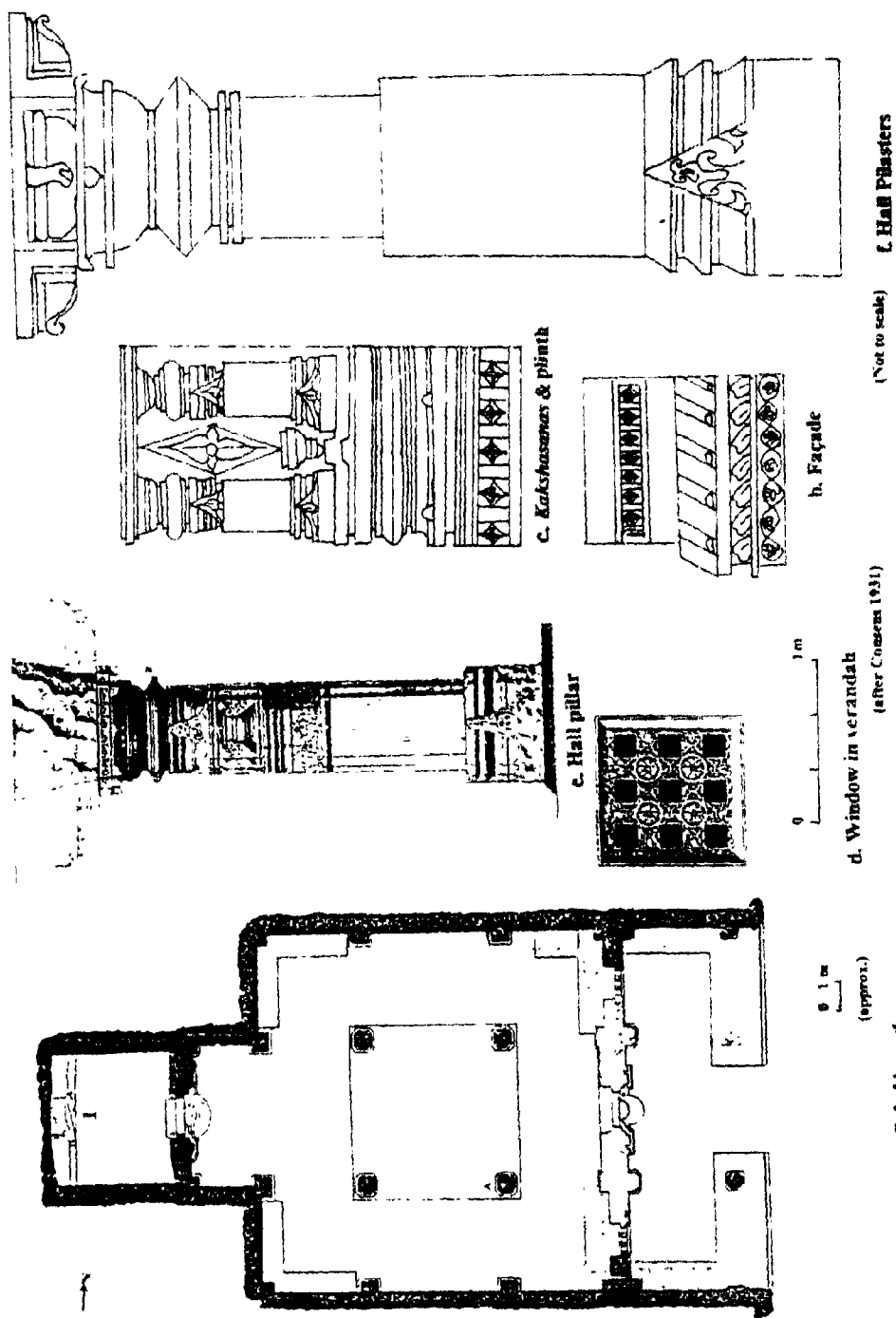
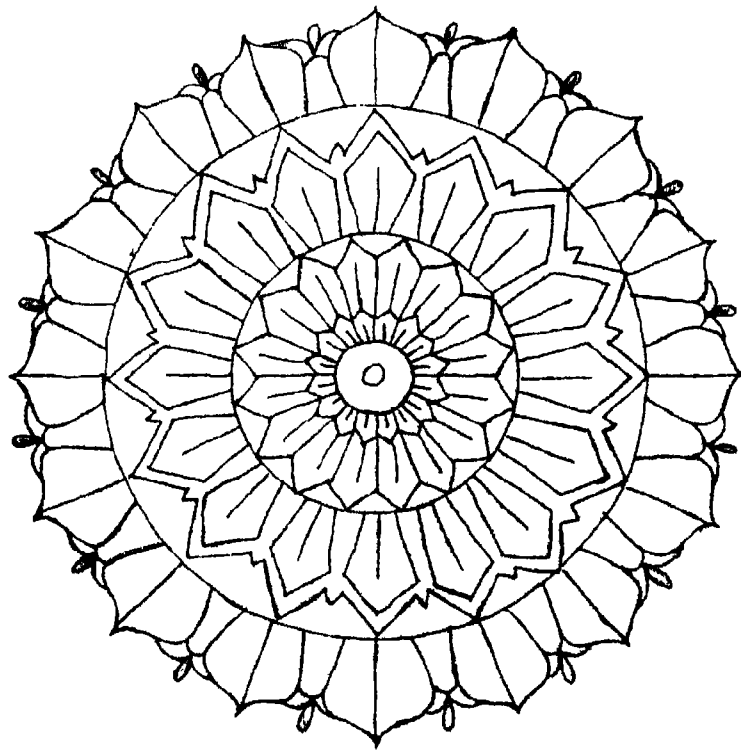
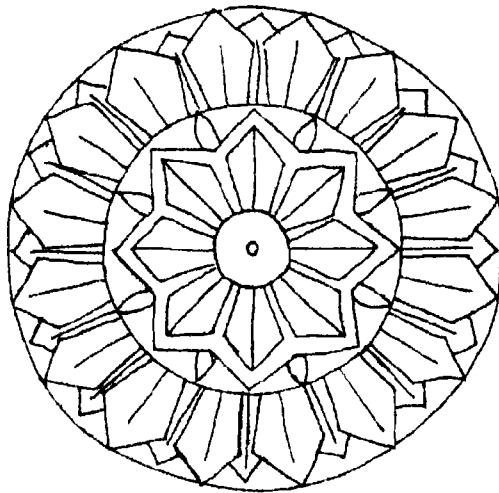
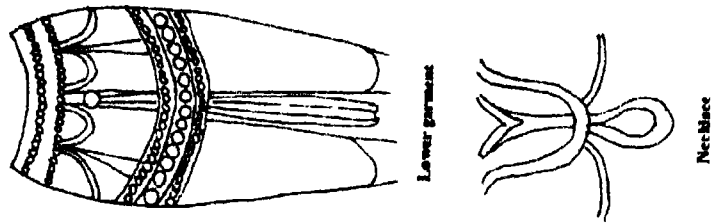



Figure 61 Ground plan, pillar, pilaster, façade and plinth of the cave at Tringalwadi

a. Lotus on the ceiling of side aisles of verandah

b. Lotus on the stone beams of central aisle of verandah

c. Loose icon of a female outside the cave

(not to scale)

Figure 62 Verandah ceiling of cave at Tringalwadi

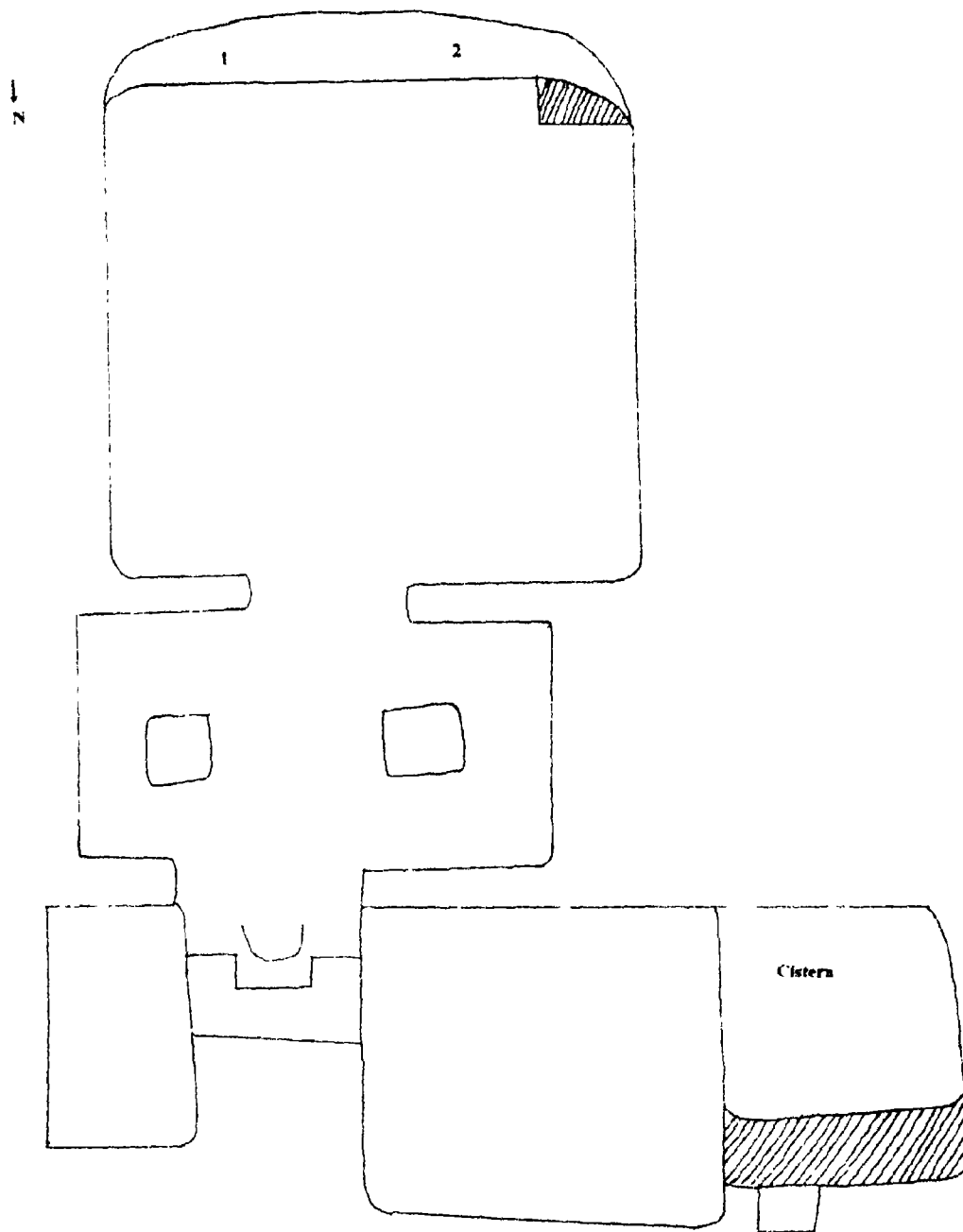



Figure 63 Ground plan of cave at Vase

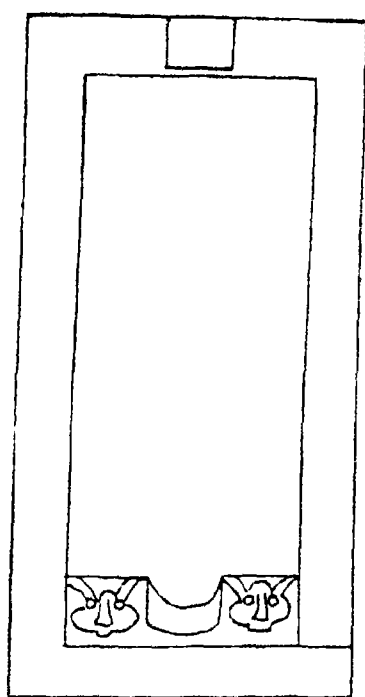
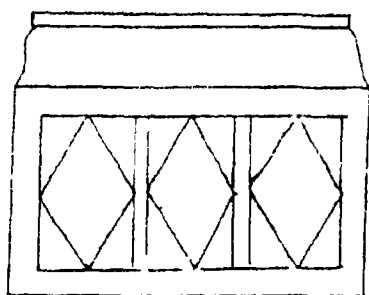
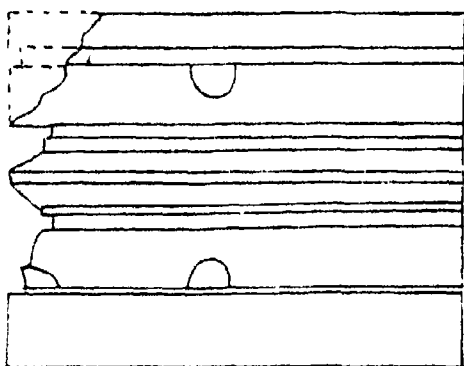
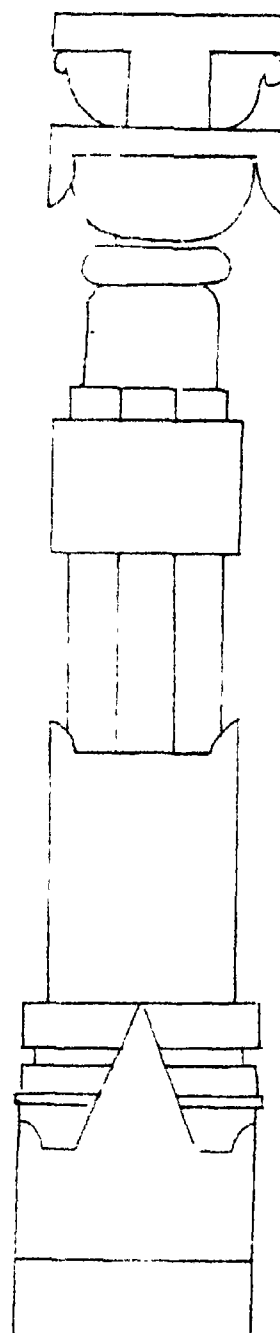



Figure 64 Plinth, hall doorway & pillar of cave at Vase

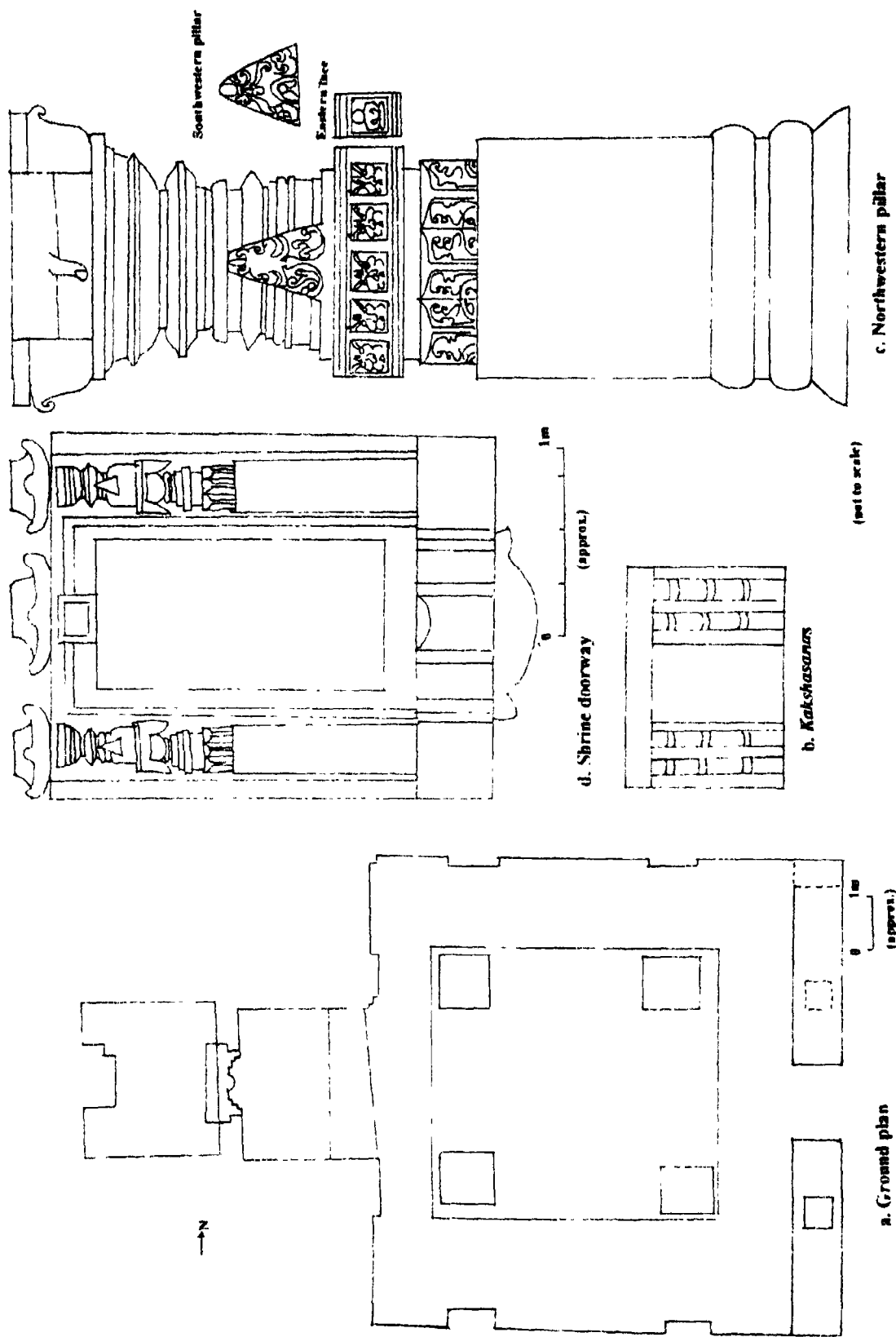



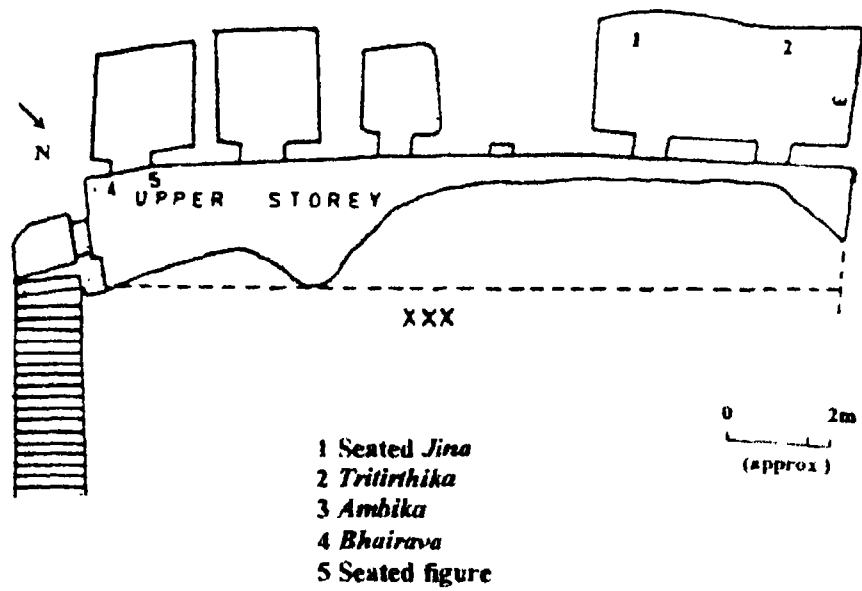
Figure 65 Ground plan, *kaksasanas*, shrine doorway & pillar of cave at Daulatabad

Ground plan of cave at Junnar
(after Jadhav 1980)

Figure 66 Ground plan of cave at Junnar

a. Ground plan

b. Niche of *Padmavati*

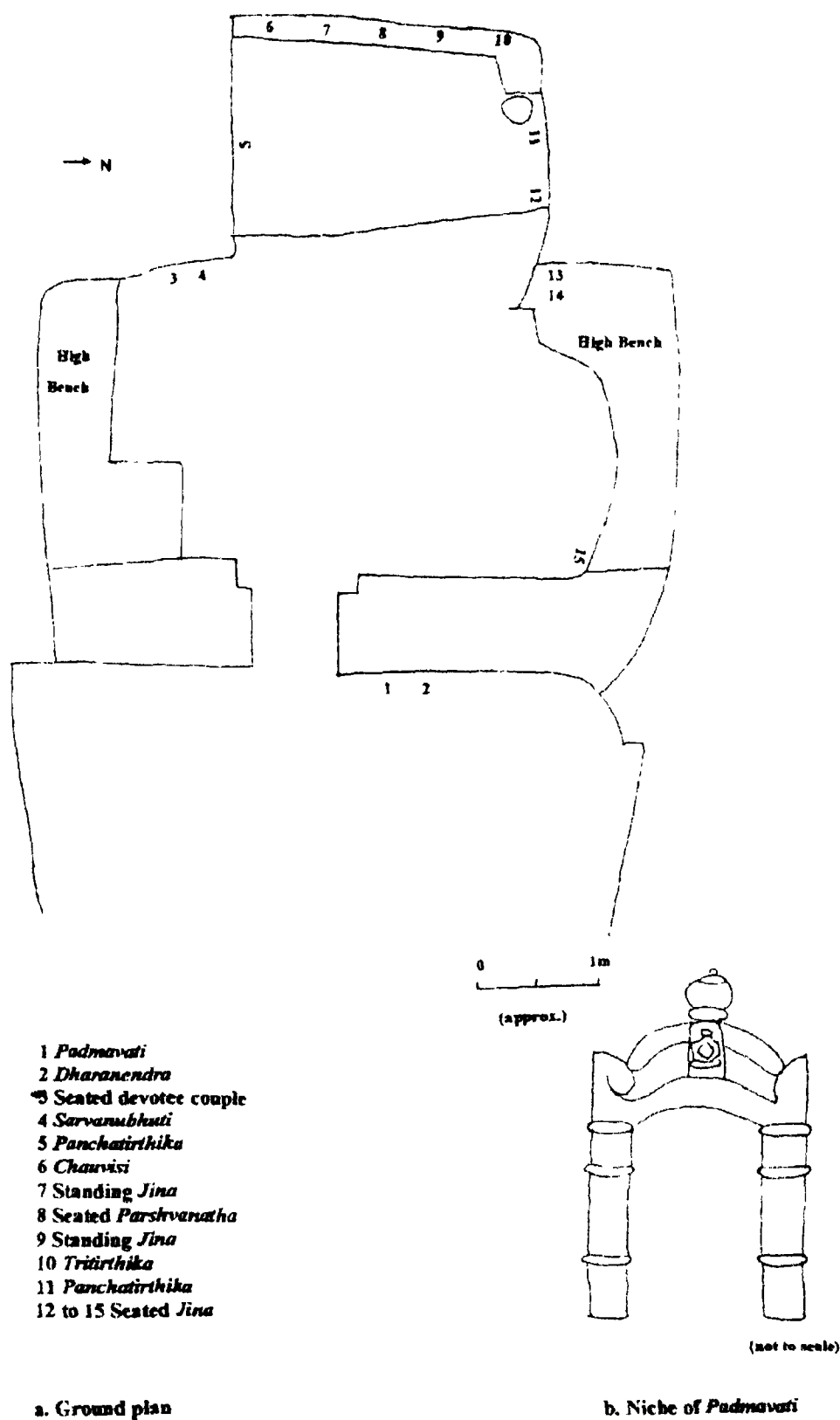



Figure 67 Ground plan of cave at Bhamer

Figure 68 Ground plan of cave at Chandor

Figure 69 Ground plan of Cave I at Mohida

Figure 70 Ground plan of Cave II at Mohida

Figure 71 Ground plan of J5 and J27 to J32 at Ellora
(after Pereira 1977)

Figure 72 Site plan of caves on Mangi-Tungi peaks

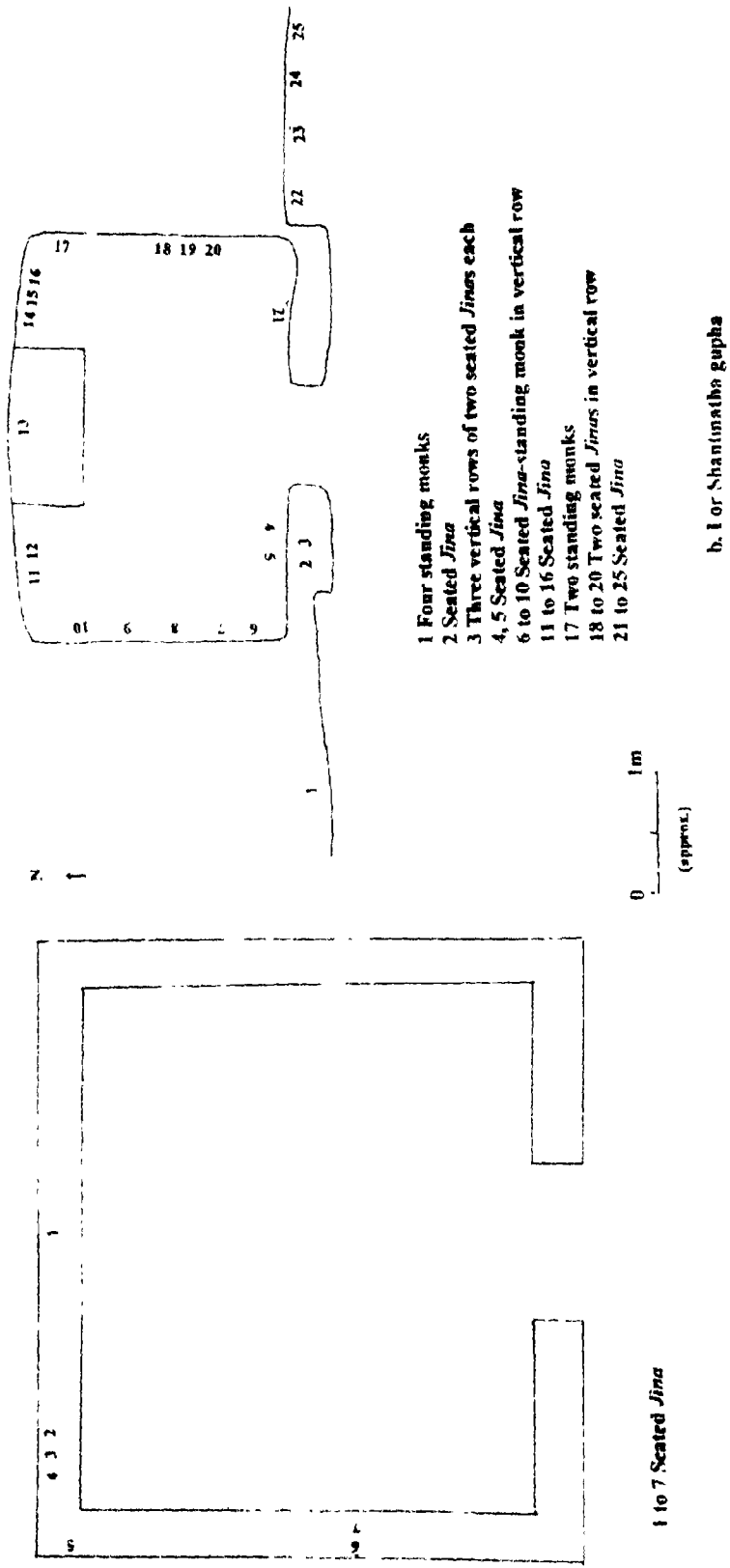



Figure 73 Ground plan of C and I on Mangi peak

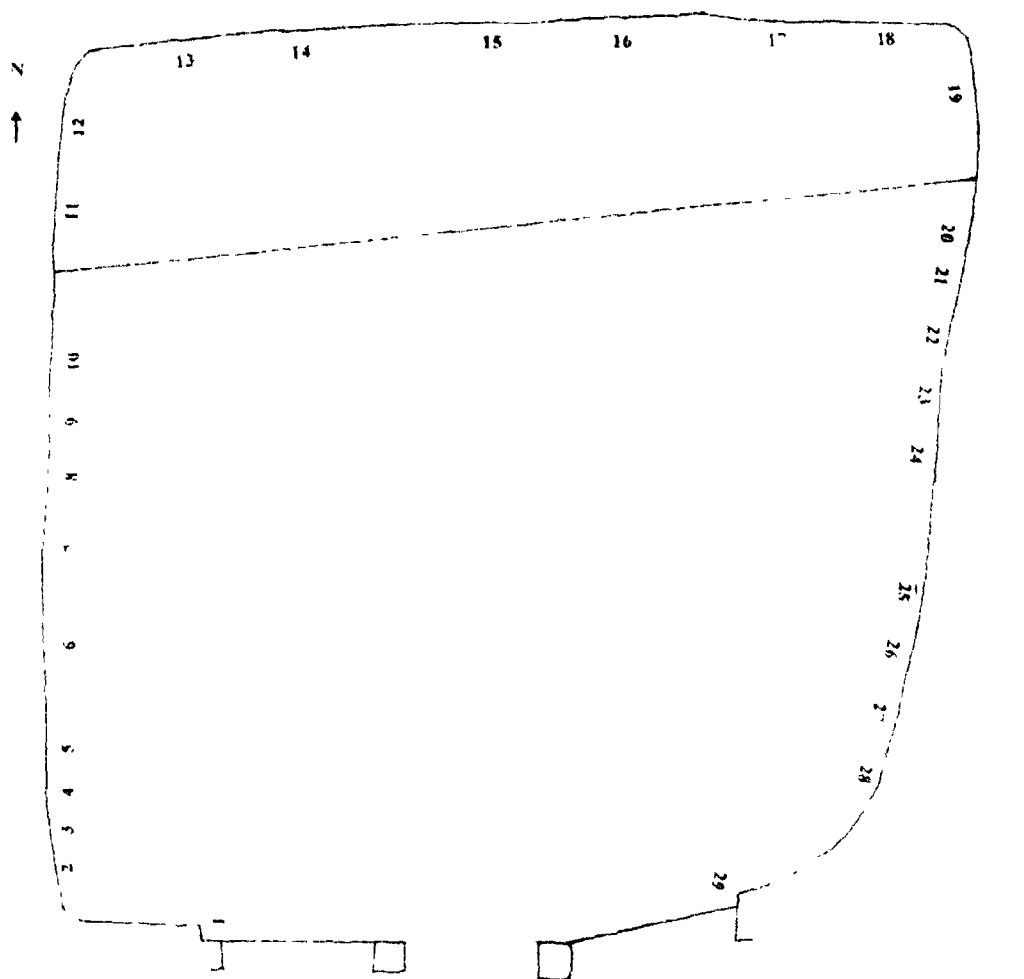
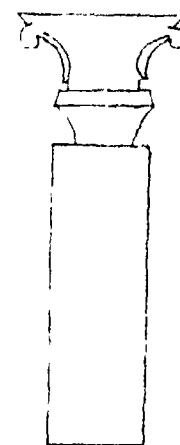
Figure 74 Ground plan of G on Mangi peak

a. Ground plan

Figure 75 Ground plan & pillar of J on Mangi peak

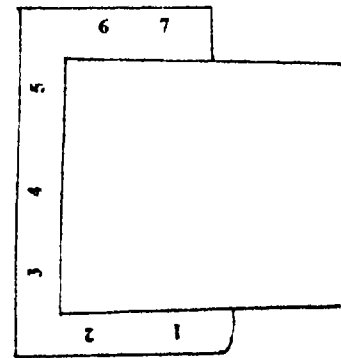
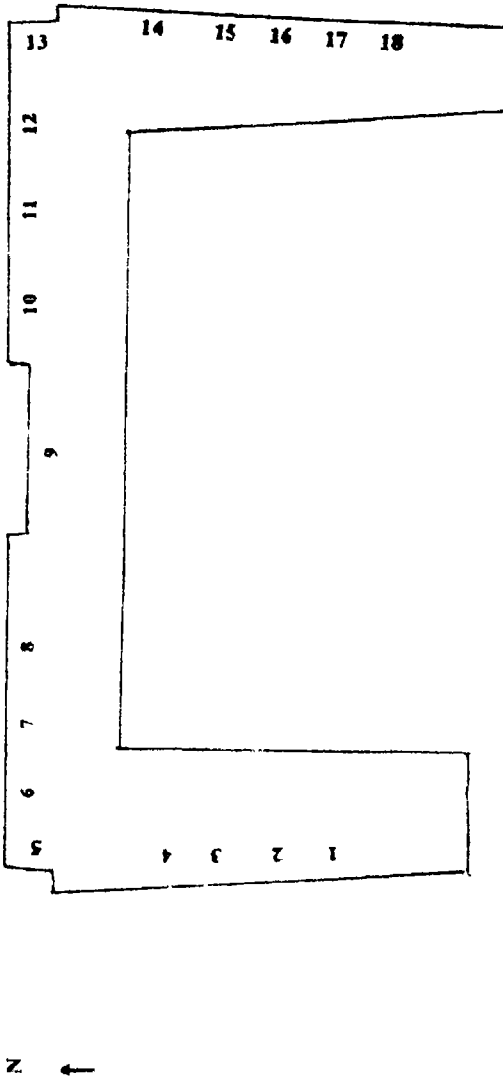



Figure 76 Ground plan of caves on Tungi peak

SITE	DATE
	B. C. A. D.
	100 100 200 300 400 500 550 600 650 700 750 800 850 900 950 1000 1050 1100 1150 1200 1234 -35 1250 1300 1350 1400 1450 1500
Pale	
Dharashiva	
Ambejogai	
Kharosa	
Ellora (lower caves)	
Mangi-Tungi Cave I	
Panda Lena	
Mangi-Tungi Cave II	
Patne	
Mangi peak D	
Loose icons on Mangi peak	
Chambhar Lena	
Anjaneri	
Ankai-Tankai Caves I, II and III	
Tringalwadi	
Vase	
Daulatabad	
Junnar	
Bhamer	
Chandor	
Nandagiri	
Ellora J5	
Ankai-Tankai Caves IV to X	
Mohida	
Loose icons at Dharashiva	
Ellora J27	
Ellora J28 to J32	
Pancha Pandava on Tungi peak	
C on Mangi and Tungi peaks	
Rest of the caves on Mangi-Tungi peaks	

—— indicates approximate time-frame within which these caves could have been excavated and does not indicate total time span of the excavation activity.

Figure 77 : Chart showing approximate dates and chronological sequence of the Jaina caves

Plate 1 Caves on the northern side of the ravine, Dharashiva

Plate 2 : Doorway to courtyard, Cave II, Dharashiva

Plate 3 : Parsvanatha on the inner face of doorway, Cave II, Dharashiva

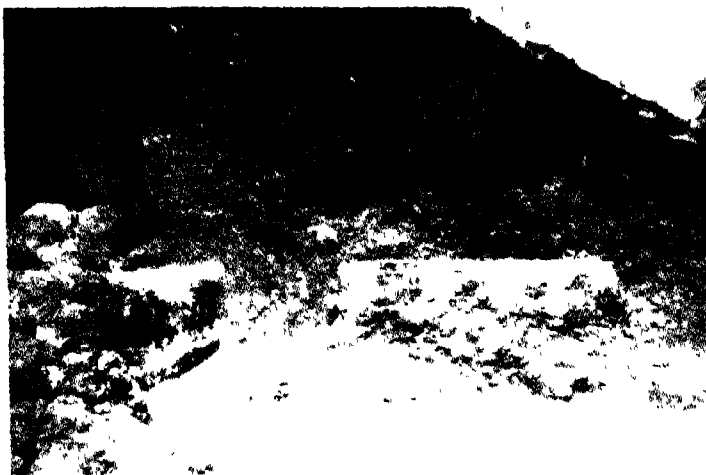



Plate 4 : Rock-cut structure (*stupa*?) inside the courtyard, Cave II, Dharashiva

Plate 5 : Pilaster in the verandah, Cave II, Dharashiva

Plate 6. *Gana* figures on the plinth, Cave II, Dharashiva

Plate 7 : Right end of verandah and traces of passage, Cave II, Dharashiva

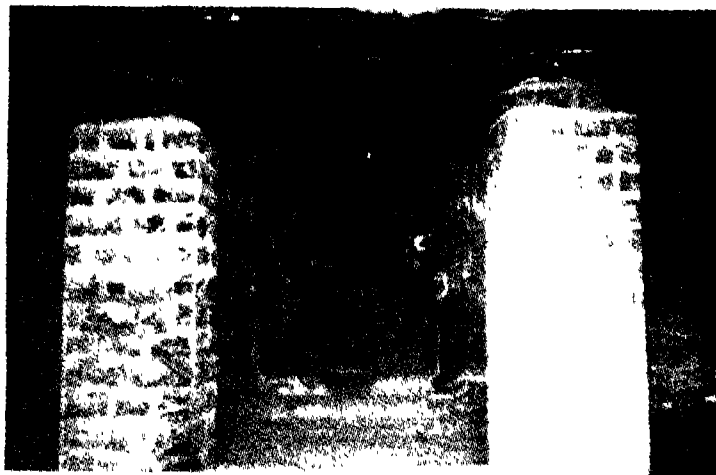



Plate 8 : Main icon, Cave II, Dharashiva

Plate 9 : Loose *chaumukhas* kept in Cave II, Dharashiva

Plate 10 : Painting of Jina figure on the bracket of hall pillar, Cave II, Dharashiva

Plate 11 : Pillars in the hall, Cave III, Dharashiva

Plate 12 : Loose icon of Suparsvanatha, Cave IV, Dharashiva

Plate 13 : Cave at Ambejogai

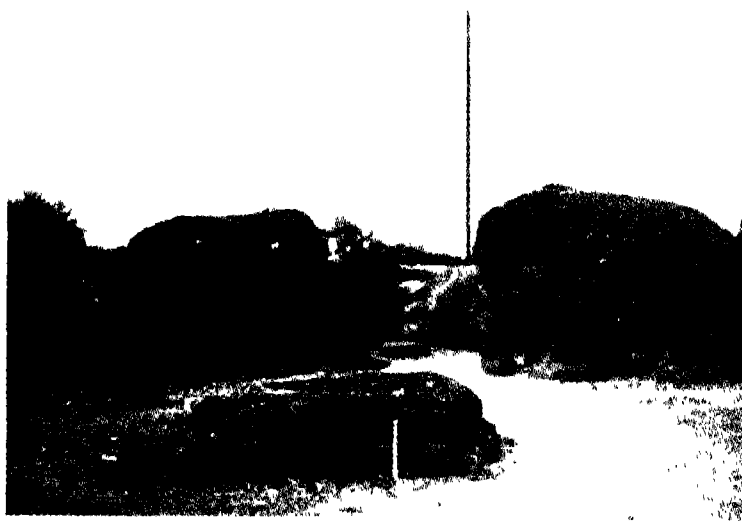



Plate 14 : Elephants in the courtyard, Ambejogai

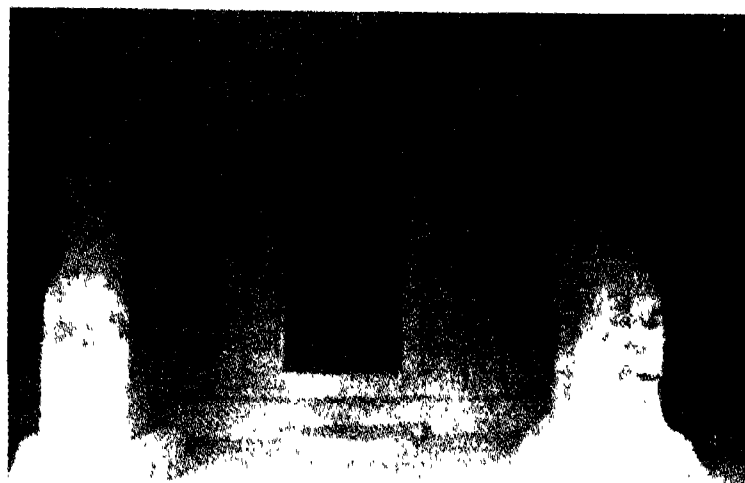



Plate 15 : Main excavation of the cave at Ambejogai

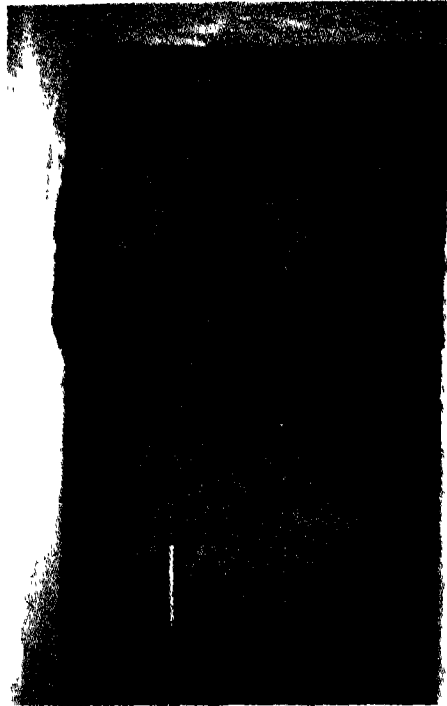



Plate 16 : Parsvanatha in the central shrine of main excavation, Ambejogai

Plate 17. Saivite cave-*Hatthikhana* near Jaina cave, Ambejogai

Plate 18 : Unfinished exterior, Chhota Kailasa or J2, Ellora

Plate 19 : J3-Small cave in the courtyard of Chhota Kailasa, Ellora

Plate 20 : J4-Unfinished cave in pit, Ellora

Plate 21 : Indrasabha or Cave XXXII, Ellora

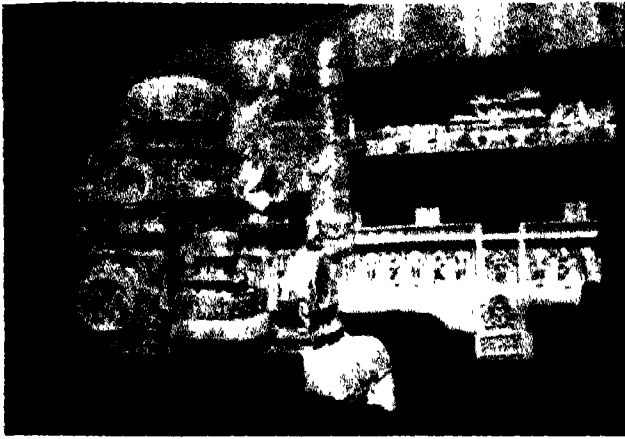



Plate 22 : J8-Monolithic shrine in the courtyard of Indrasabha, Ellora

Plate 23 : J9-Manastambha in the courtyard of Indrasabha, Ellora

Plate 24 : J17-Small cave at the lap of the stairway to the upper storey of Indrasabha, Ellora

Plate 25 : J12-Small cave in the courtyard of Indrasabha, Ellora

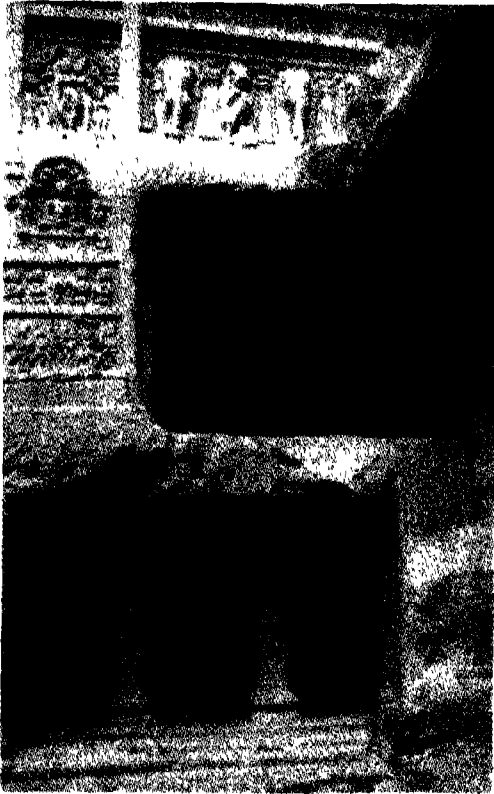



Plate 26 : J11 and J14-Small caves in the courtyard of Indrasabha, Ellora

Plate 27 : J21 and J23-Jagganathasabha, Ellora

Plate 28 : J26, Ellora

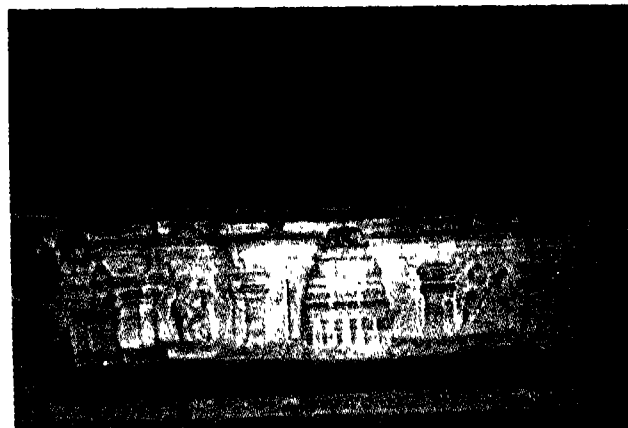



Plate 29 : Parapet wall with *vimana* models, J18-Ellora

Plate 30 : Dwarf pillar on *kaksasana*-J20, Ellora

Plate 31 : Elephants on the *mattavarana*-J10, Ellora

Plate 32 : Pillar in J24, Ellora

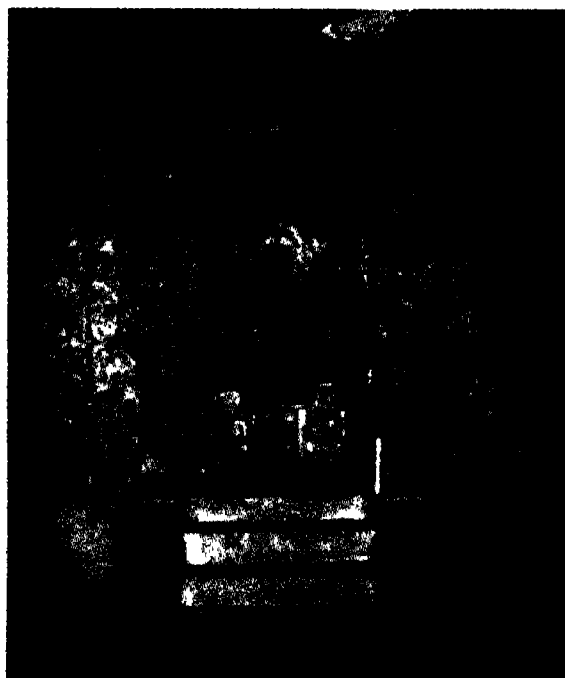



Plate 33 : Auspicious dreams above the doorway-J20, Ellora

Plate 34 : *Makara torana* in front of the shrine doorway-J26, Ellora

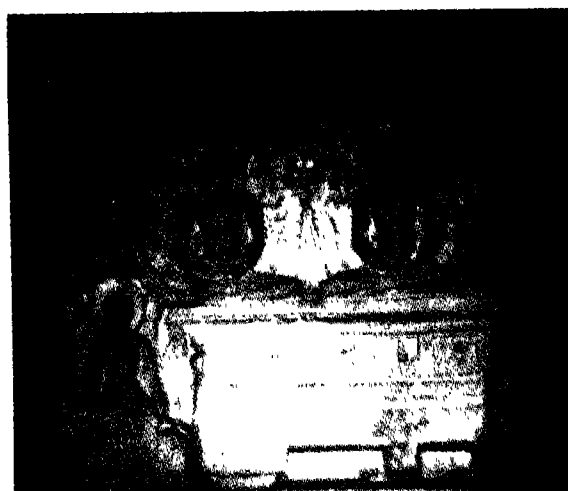
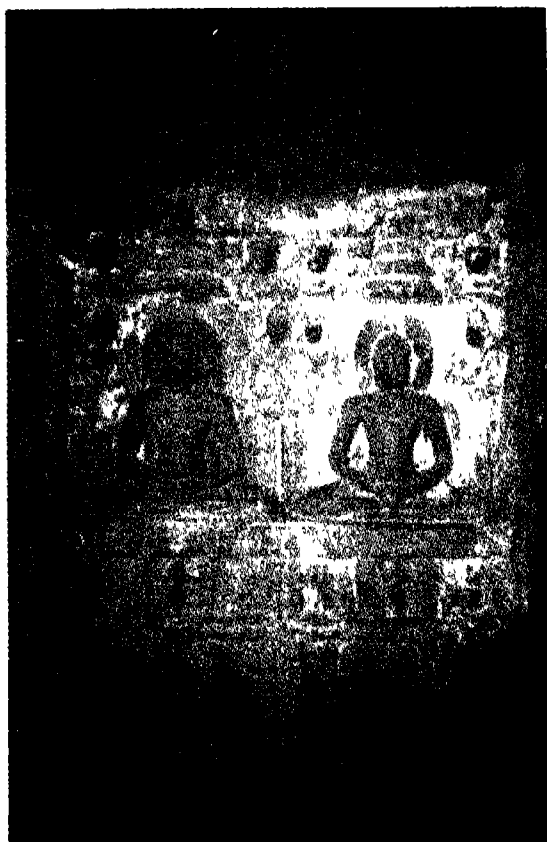



Plate 35 : Jina figures and Ambika on the back wall of J21, Ellora

Plate 36 : Jinas in two tiers on the sidewall of J21, Ellora

Plate 37 : Jina figures on the sidewall of hall-J18, Ellora

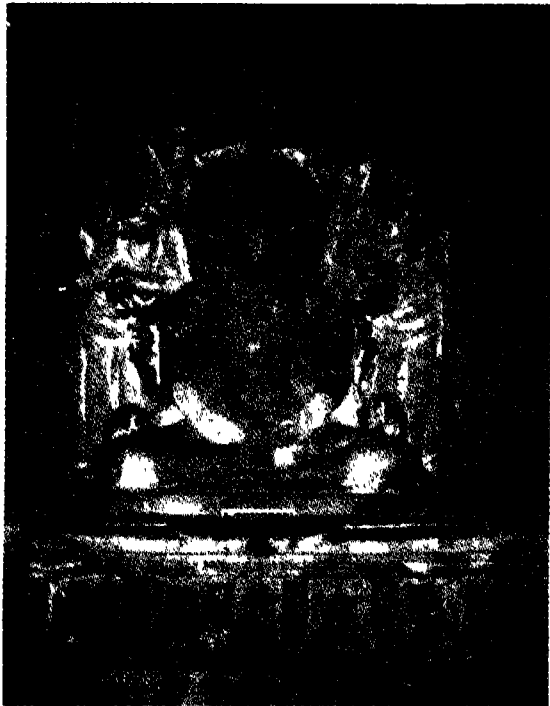



Plate 38 : Shrine image of J21, Ellora

Plate 39 : Sarvanubhuti in the verandah end-J18, Ellora

Plate 40 : Ambika in the verandah end-J18, Ellora

Plate 41 : Kamatha's attack on Parsvanatha-J6, Ellora

Plate 42 : Kamatha's attack on Parsvanatha-J10, Ellora

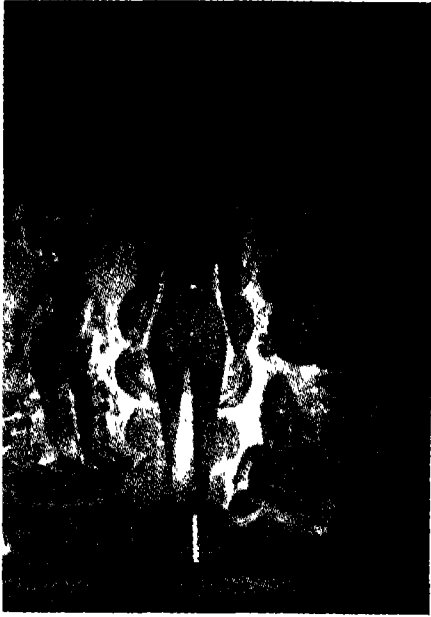



Plate 43 : Kamatha's attack on Parsvanatha-J18, Ellora

Plate 44 : Penance of Bahubali-J11, Ellora

Plate 45 : Penance of Bahubali-J14, Ellora

Plate 46 : Penance of Bahubali-J18, Ellora

Plate 47 : Chakresvari in *gopura* of Chhota Kailasa-J1, Ellora

Plate 48 : Chakresvari, J20A, Ellora

Plate 49 : Sarasvati flanking the shrine doorway-J13, Ellora

Plate 50 : Sarasvati near the doorway leading to J20A-J18, Ellora

Plate 51 : Padmavati near the doorway leading to J20A-J18, Ellora

Plate 52 : Dancing Indra on the main verandah wall of Chhota Kailasa-J2, Ellora

Plate 53 : Painted panel depicting dancing Indra on hall ceiling-J19, Ellora

Plate 54 : Shrine in *sukanasa* on the roof of Chhota Kailasa-J2, Ellora

Plate 55 : Exterior wall of Chhota Kailasa-J2, Ellora

Plate 56 : Main verandah of Chhota Kailasa-J2, Ellora

Plate 57 : Monolithic elephant in the courtyard of Indrasabha, Ellora

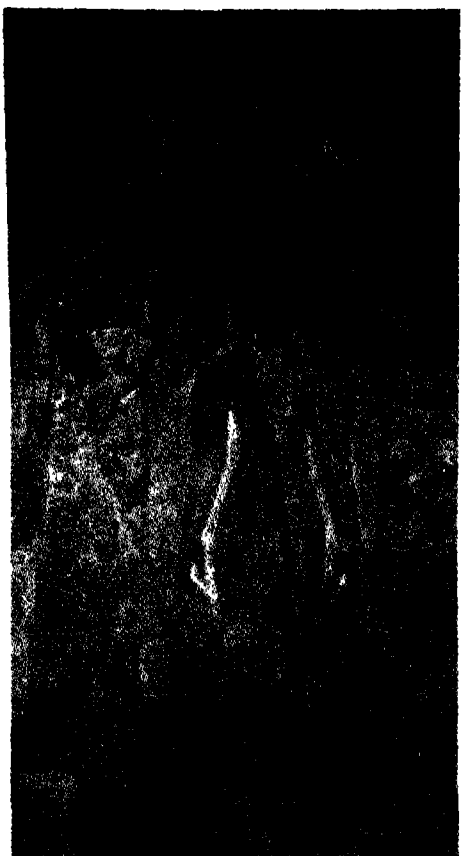



Plate 58 : Jina and *dikpalas* on sidewall of hall-J10, Ellora

Plate 59 : Santinatha with an inscription below-J13, Ellora

Plate 60 : Standing Jina on hall pillar with an inscription below-J15, Ellora

Plate 61 : Exterior of J18, Ellora

Plate 62 : Hall of J18, Ellora

Plate 63 . *Panchaparamesthis*-J18, Ellora

Plate 64 : Paintings on the side aisle ceiling of hall-J18, Ellora

Plate 65 : Paintings on the idewall of the shrine-J19, Ellora

Plate 66 : Paintings on shrine ceiling-J19, Ellora

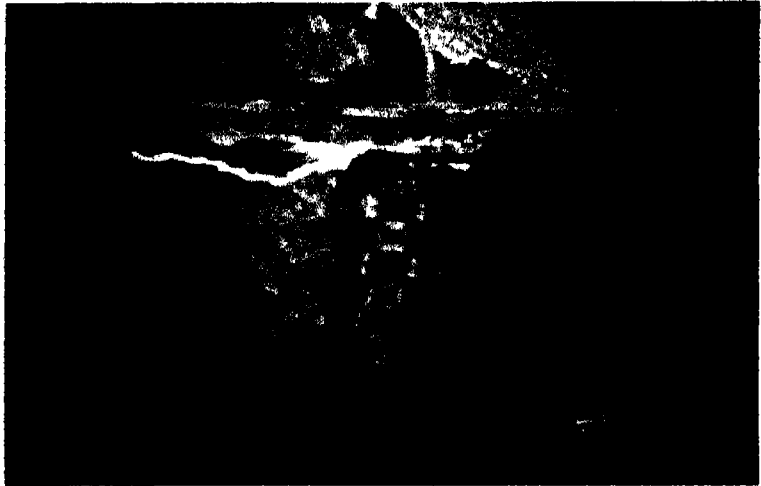



Plate 67 : Painting on the stone beam between pillars of hall-J19, Ellora

Plate 68 : Painting on the left sidewall of shrine-J20, Ellora

Plate 69 : Painting on the right sidewall of shrine-J20, Ellora

Plate 70 : Painted panel of Bahubali on the front wall of shrine-J20, Ellora

Plate 71 : Paintings on the shrine celing-J20, Ellora

Plate 72 : Paintings on the shrine celing-J20, Ellora

Plate 73 : Painted panel of Jina on the stone beam between pillars in verandah-J21, Ellora

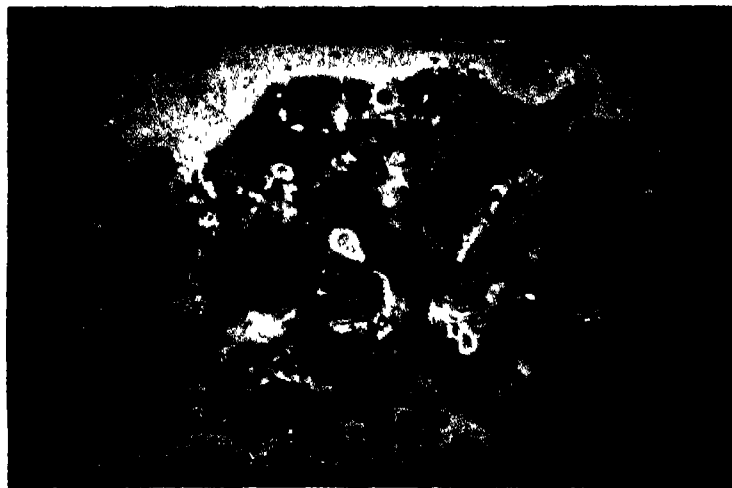



Plate 74 : Painting on the stone beam between pillars in verandah-J21, Ellora

Plate 75 : *Samvasarana* with narrative panel around, Hall ceiling-J21, Ellora

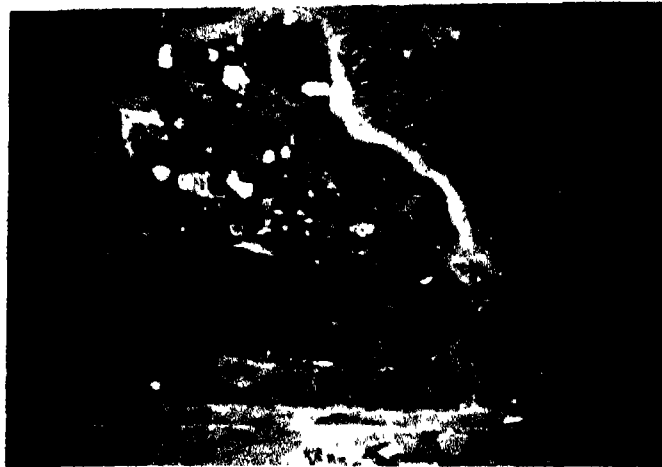



Plate 76 : *Samvasarana* with narrative panel around, Hall ceiling-J21, Ellora

Plate 77 : *Samvasarana* on hall ceiling-J21, Ellora

Plate 78 : Jinas in two tiers and painted panel of Jina on the sidewall of hall-J21, Ellora

Plate 79 Painted panels of two seated Jinas on left sidewall of hall-J21, Ellora

Plate 80 : Painted bracket of pillar-J21, Ellora

Plate 81 : Jinas on front wall of verandah-J25, Ellora

Plate 82 : Jina with devotees and inscription below-J25, Ellora

Plate 83 : Paintings on the hall ceiling-Kailasa-Cave XVI, Ellora

Plate 84 : Mangi-Tungi hills, Nasik district

Plate 85 : Lower caves, Mangi hill

Plate 86 : Jina and Chakresvari,
Cave I, Mangi hill

Plate 87 : Kamatha's attack on Parsvanatha,
Cave I, Mangi hill

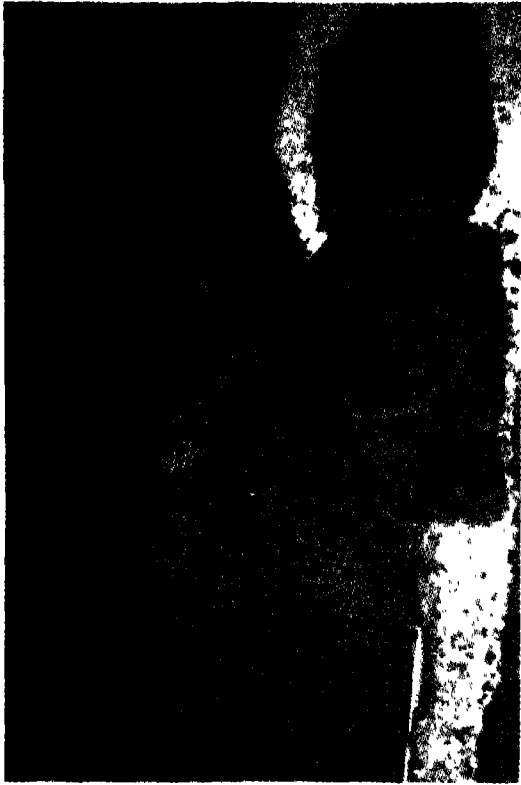



Plate 88 : Sarvanubhuti, Cave I, Mangi hill

Plate 89 : Ambika, Cave I, Mangi hill

Plate 90 : Penance of Bahubali, Cave I, Mangi hill

Plate 91 : Sarasvati, Cave I, Mangi hill

Plate 92 : Suparsvanatha on the sidewall of shrine, Cave I, Mangı hill

Plate 93 : Goddess, Cave II, Mangi hill

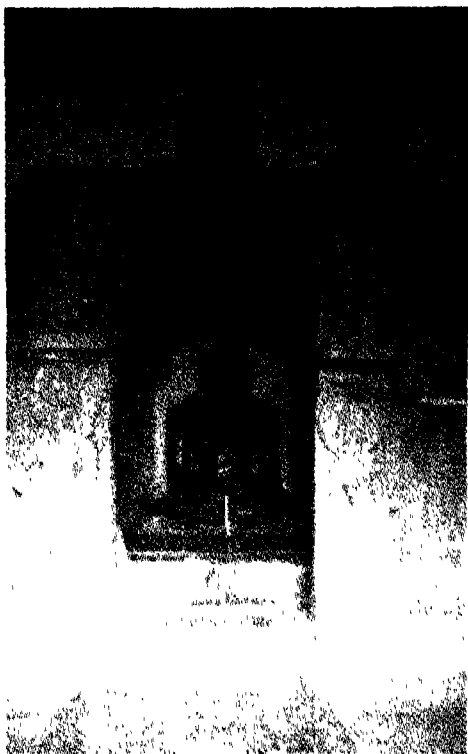



Plate 94 : Seated Jina in the shrine, Cave II, Mangi hill

Plate 95 : Seated Rsabhanatha, Pandu Lena

Plate 96 : Ambika and Sarvanubhuti on the sidewall, Pandu Lena

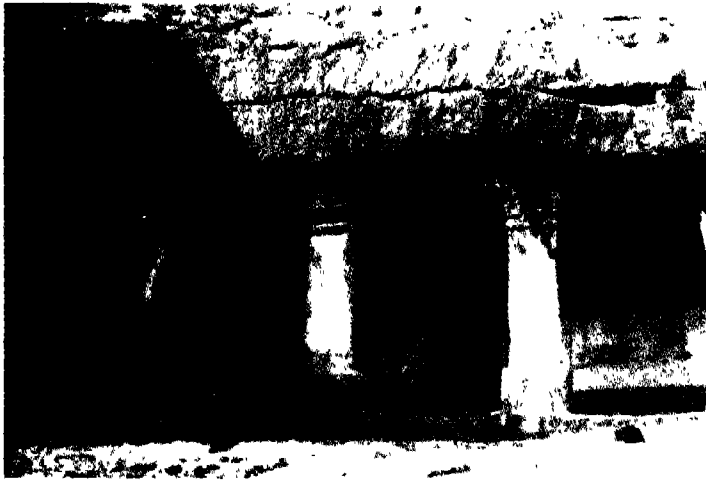



Plate 97 : Jaiṇa cave, Patne

Plate 98 : Icons on rough pillars, Patne

Plate 99 : Niches in the sidewall, Patne

Plate 100: Ambika, Patne

Plate 101 : Seated Jina on backwall, Patne

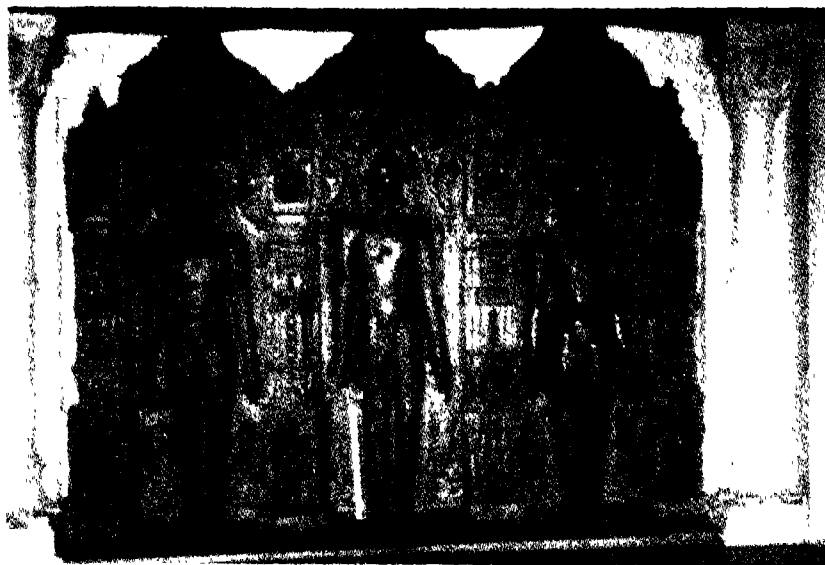



Plate 102 : Three standing Jinas, Cave II, Chambhar Lena

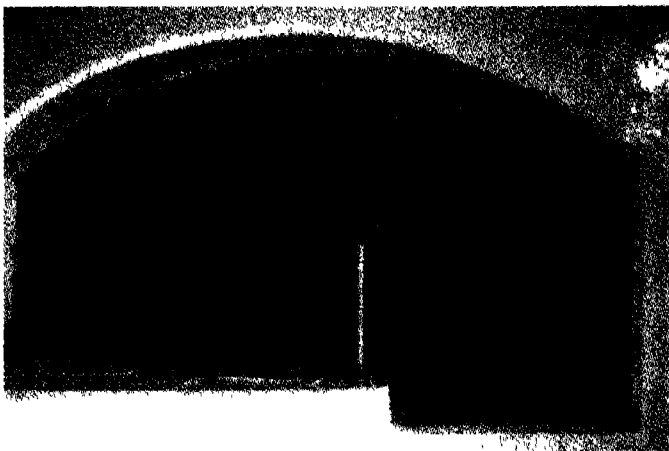



Plate 103 : Seated Jinas and Ambika, Cave II, Chambhar Lena

Plate 104 : Colossal of Parsvanatha, Cave III, Chambhar Lena

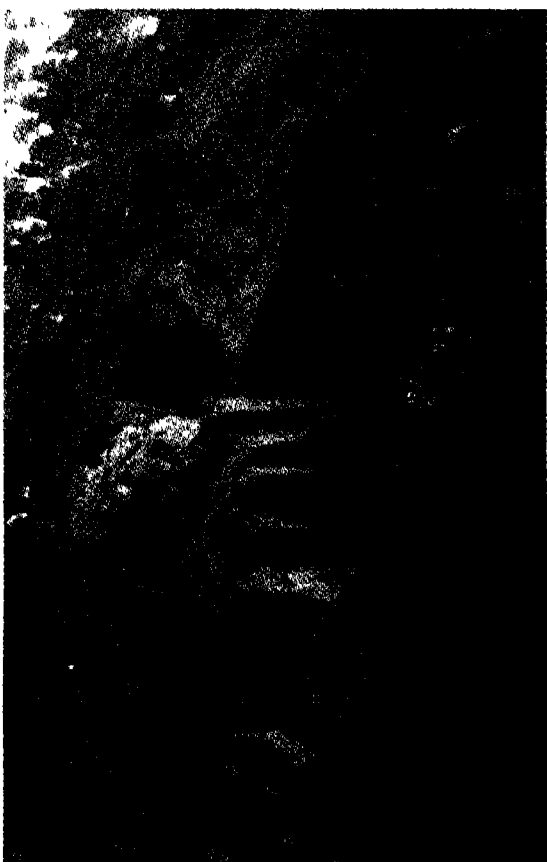



Plate 105 : Jaina cave, Anjaneri

Plate 106: Elephants lustrating Suparsvanatha, Anjaneri

Plate 107: Standing Parsvanatha and Chakresvari on the back wall of verandah, Anjaneri

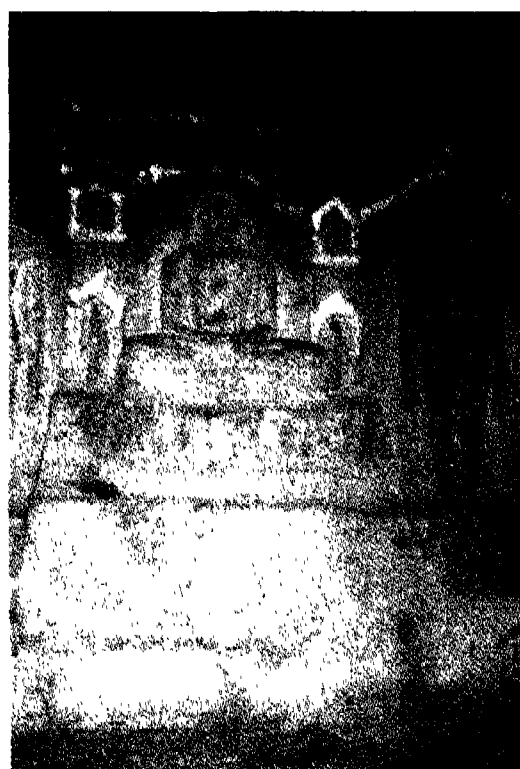



Plate 108: Parsvanatha in the shrine, Anjaneri

Plate 109 *Uttaranga* of Jaina temple depicting Suparsvanatha and Parsvanatha, Anjaneri

Plate 110 : Ankai-Tankai hills

Plate 111 : Cave I, Ankai-Tankai

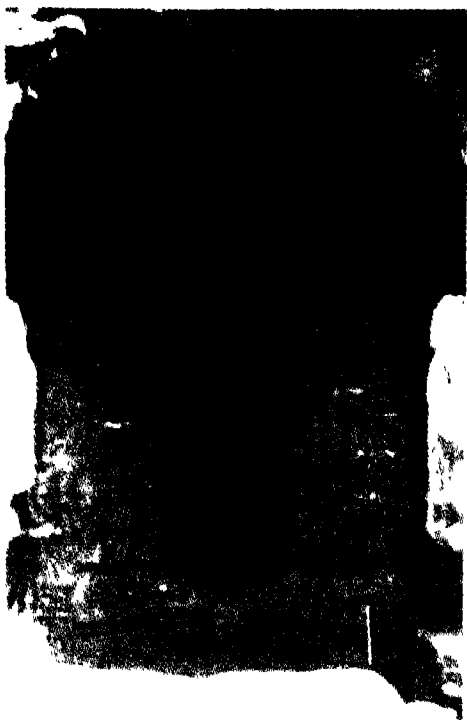



Plate 112 : Hall Doorway, Cave I,
Ankai-Tankai

Plate 113 : Cave II, Ankai-Tankai

Plate 114 : Ganesa as child seated on lap of
Ambika, Cave II, Ankai-Tankai

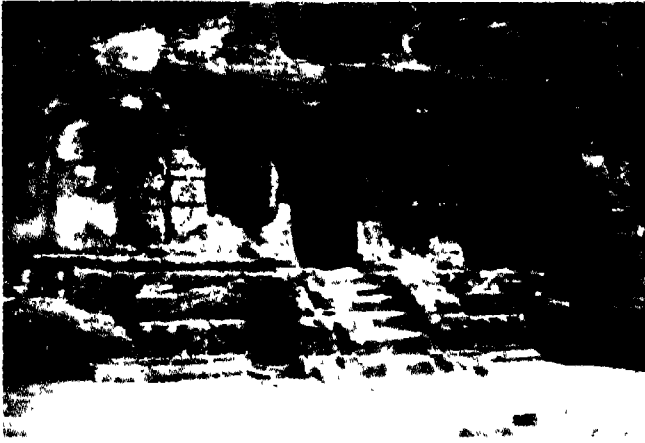



Plate 115 : Cave III, Ankai-Tankai

Plate 116 : Cave IV, Ankai-Tankai

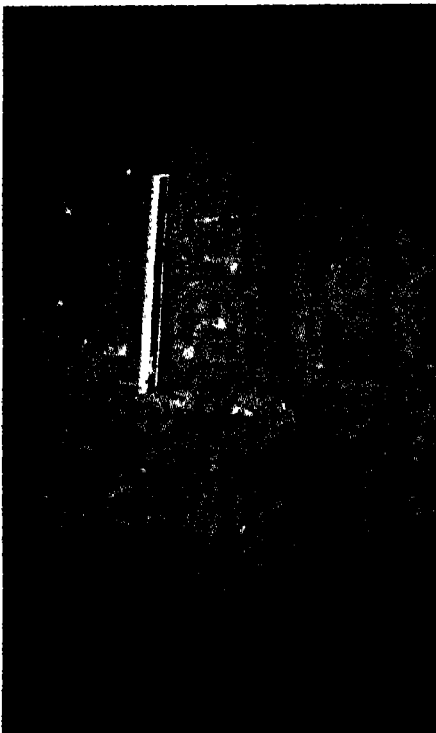



Plate 117 : Female deities on *stambha sakha* of hall doorway, Cave IV, Ankai-Tankai

Plate 120: Cave VI with Ankai fort in background, Ankai-Tankai

Plate 119: Jina with monkey as devotee, Cave V, Ankai-Tankai

Plate 118 : Upper two storeyes of Cave V with *kalasa* top, Ankai-Tankai

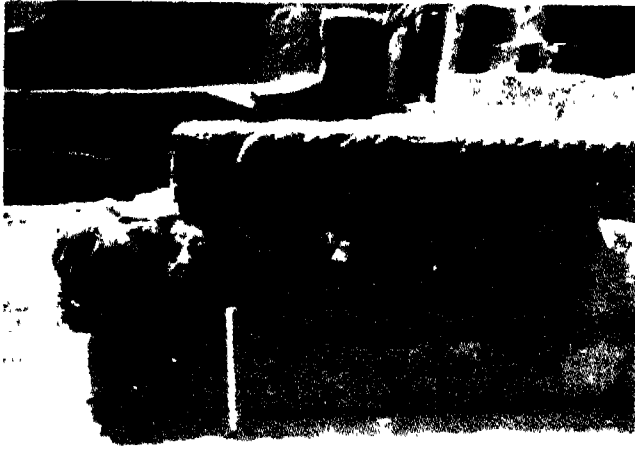



Plate 121 : Plinth, Cave VI, Ankai-Tankai

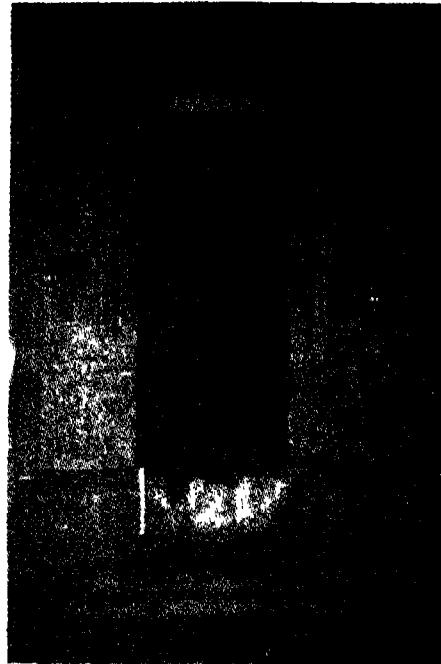



Plate 122 : Shrine doorway, Cave VI, Ankai-Tankai

Plate 123 : Shrine doorway made of loose slabs, Cave VI, Ankai-Tankai

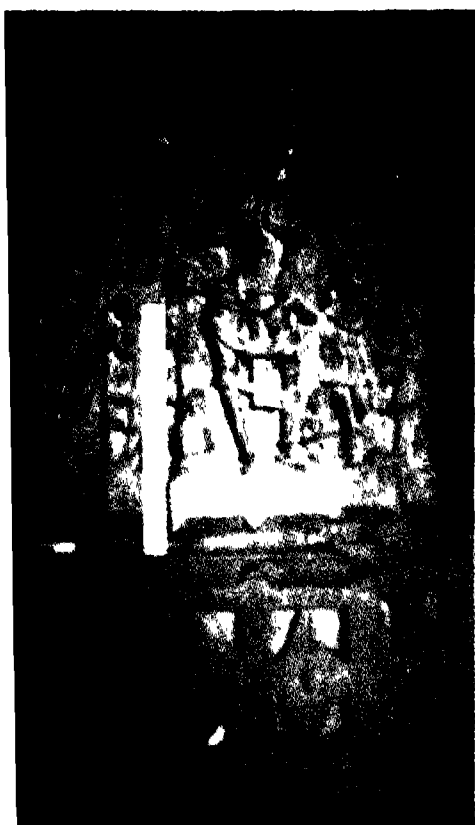



Plate 124 : Male devotee or donor on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai

Plate 125 : Couple devotee or donors on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai

Plate 126 : Low wall enclosing the verandah, Tringalwadi

Plate 127 : Figures on the verandah ceiling, Tringalwadi

Plate 128 : Hall doorway, Tringalwadi

Plate 129 : Dharanendra on the *stambha sakha* of hall doorway, Tringalwadi

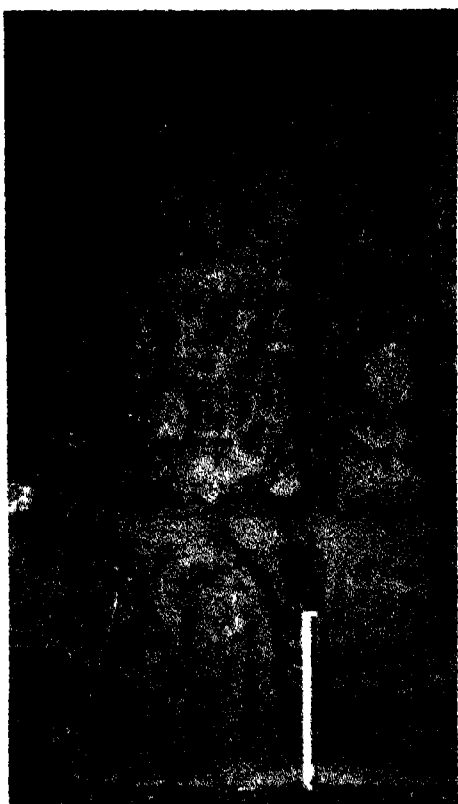



Plate 130: Padmavati on the *stambha sakha* of hall doorway, Tringalwadi

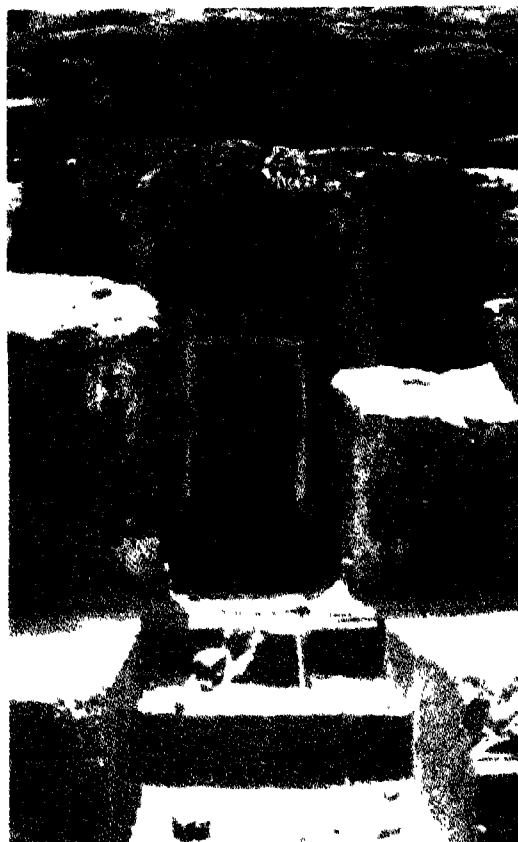



Plate 131: Cave at Vase

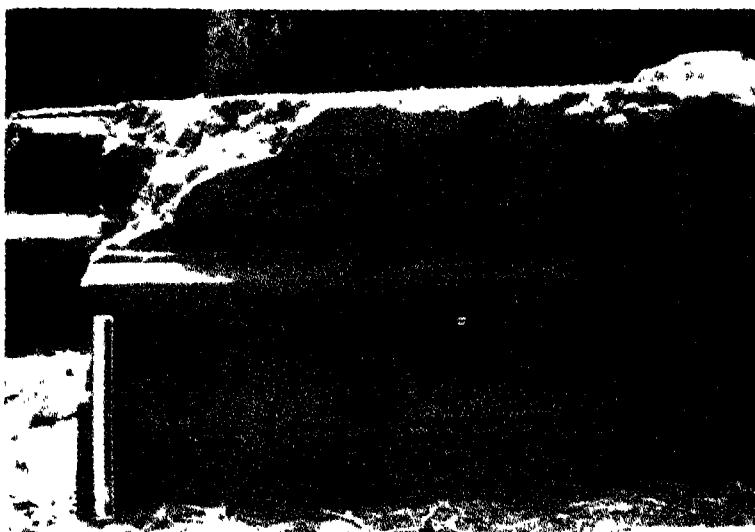



Plate 132: Plinth, Vase

Plate 133 : Structural pillar in the verandah, Vase

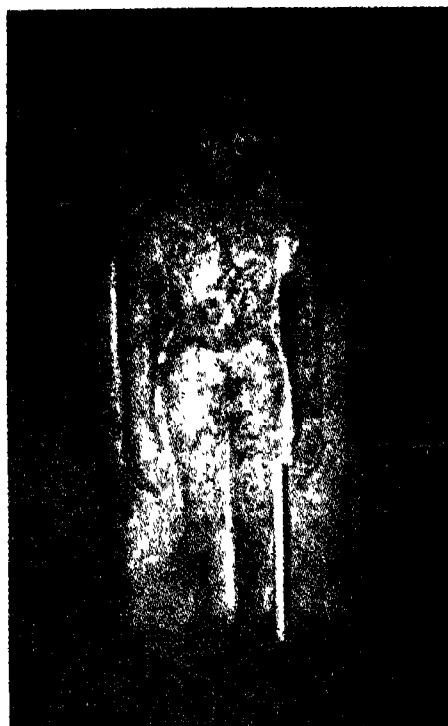



Plate 134 : Jina in the back wall of hall, Vase

Plate 135 : Caves near Kalakot in the fort at Daulatabad

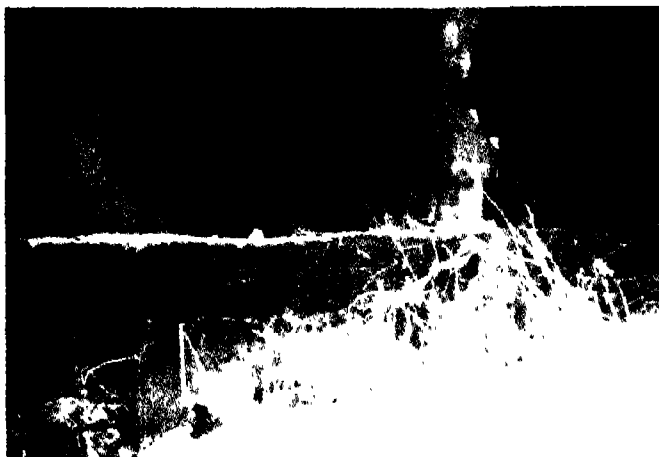



Plate 136 : *Kaksasanas* and pillars enclosing the verandah, Jaina cave at Daulatabad

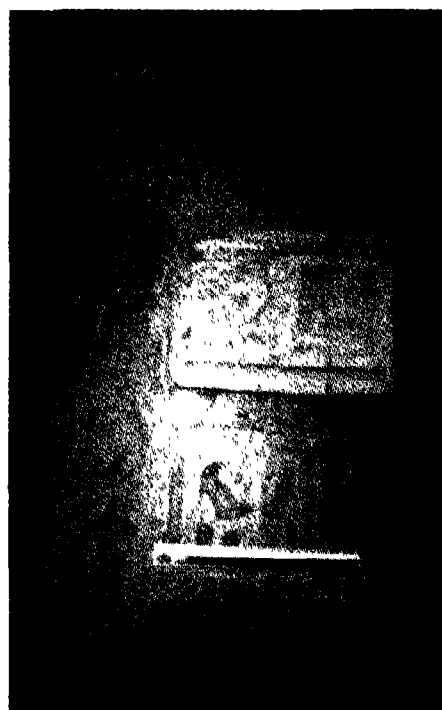



Plate 137 : Jina figure on the pillar in hall, Jaina cave, Daulatabad

Plate 138 : Niches in the sidewall of hall, Jaina cave at Daulatabad

Plate 139: Buddhist *vihara* converted into Jaina cave, Junnar

Plate 140 : *Tritirthika*, Junnar

Plate 141 : Bhairava, Junnar

Plate 142 : Hill with Jaina cave, Bhamer

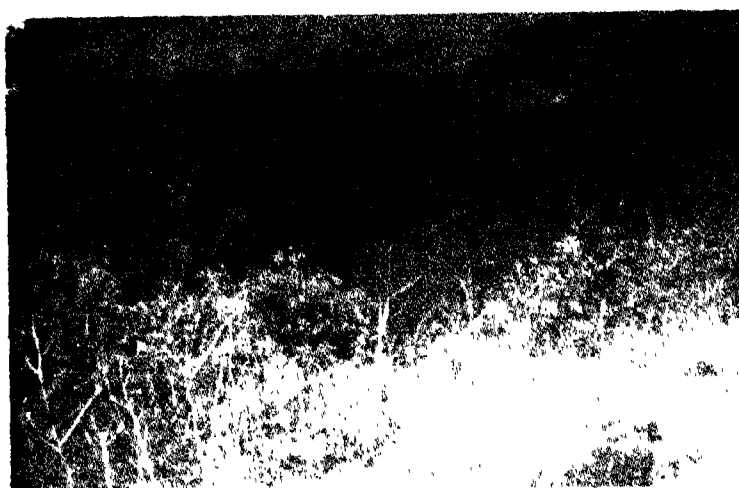



Plate 143 : Jaina cave at Bhmer

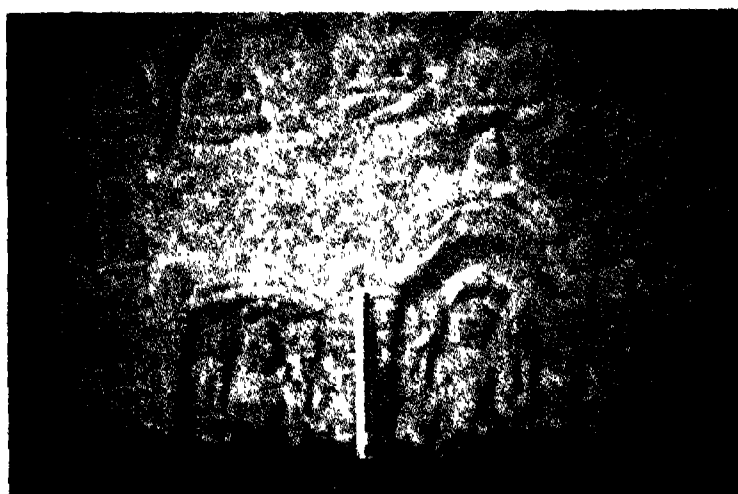



Plate 144 : Dharanendra, Padmavati and Jina figures on the back wall of verandah, Bhamer

Plate 145 : Icons on the walls of hall, Bhamer

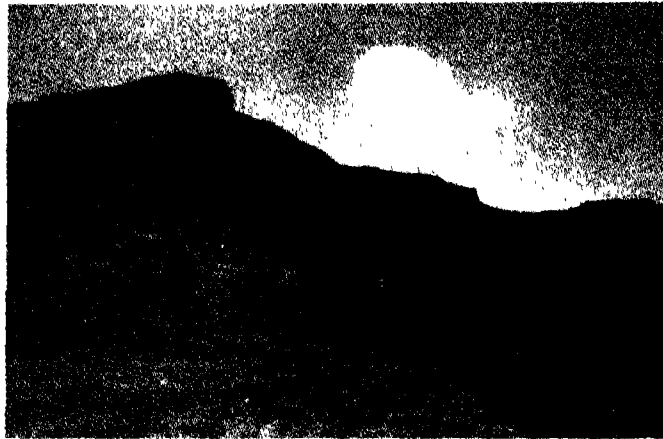



Plate 146 : Hill with Jaina cave, Chandor

Plate 147 : *Chauvisi*, Chandor

Plate 148 : Sarasvati, Chandor

Plate 149 : Seated Jinas on the sidewall, Chandor

Plate 150 : Chandraprabha, main Jina at Chandor

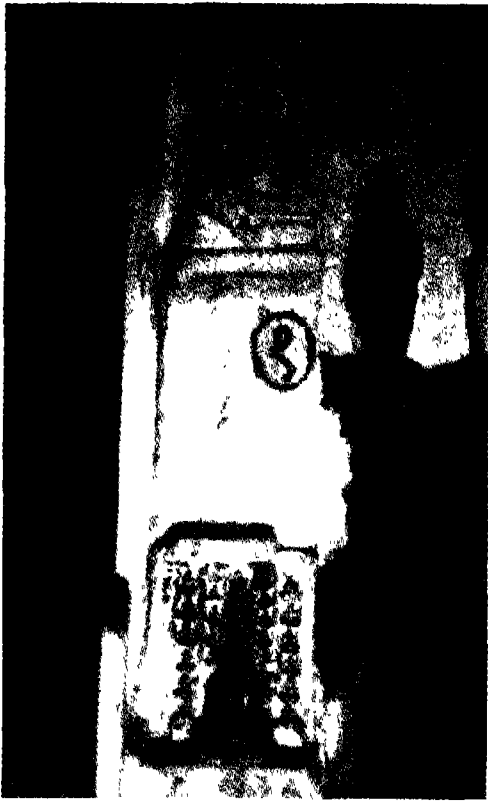



Plate 151. Mahamanasi on the pilaster flanking the main icon of Chandraprabha, Chandor

Plate 152 : Ambika, Chandor

Plate 153 : Couple standing under a tree with seated Jina above, Chandor

Plate 154 : Cave I, Mohida

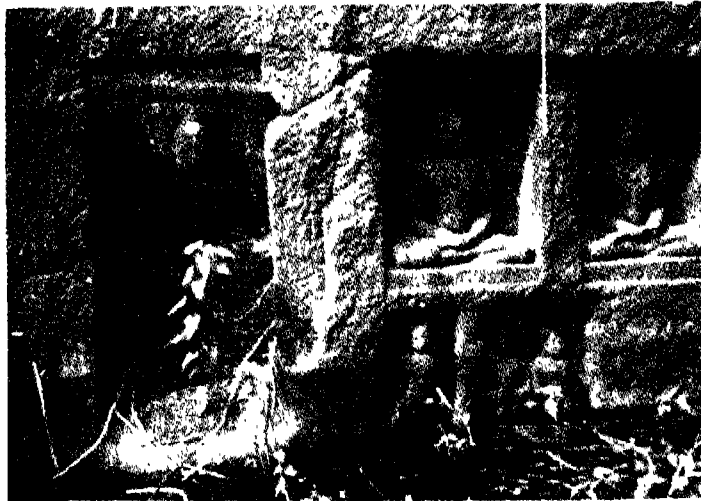



Plate 155 : Chandraprabha & Puspadandta and monk-devotee figures below, Cave I, Mohida

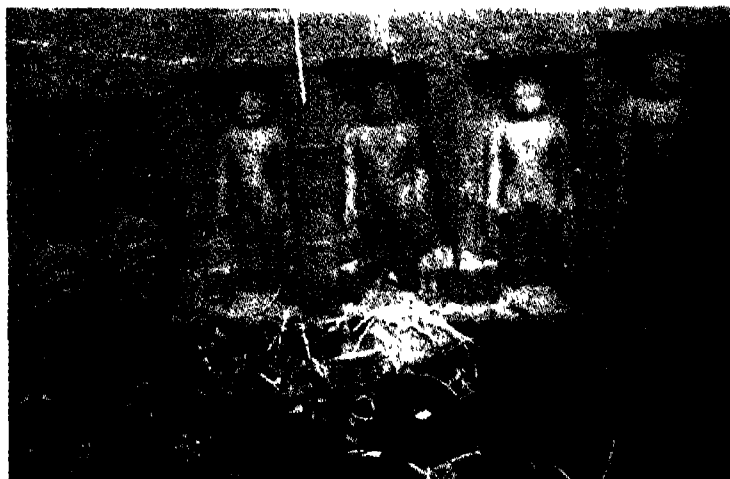



Plate 156 : Standing Jinas and Bahubali on the sidewall, Cave I, Mohida

Plate 157 Bahubali, Cave I, Mohida

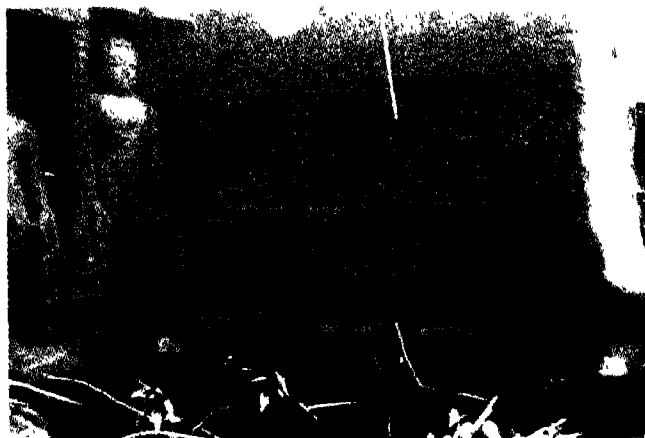



Plate 158 : Gomukha and Dharanendra, Cave I, Mohida

Plate 159 : Kshetrapala, Cave I, Mohida

Plate 160: Suparsvanatha and Padmaprabha in the Sidewall of shrine, Cave I, Mohida

Plate 161 : Rsabhanatha, main Jina at Cave I, Mohida

Plate 162: Cave II, Mohida

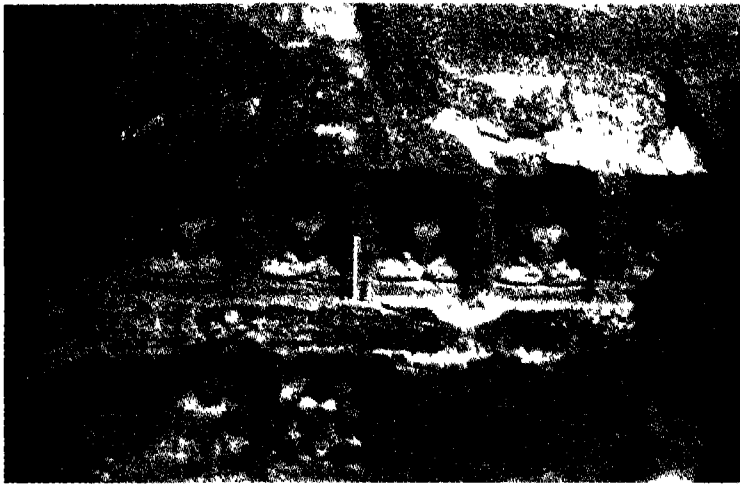



Plate 163 : Seated Jinas on the left sidewall of hall, Cave II, Mohida

Plate 164 : Devotees, Dharanendra, Chakresvari and Ambika, Cave II, Mohida

Plate 165 : Rsabhanatha and standing Jina on the backwall of hall, Cave II, Mohida

Plate 166 : Cave 5, Later cave at Ellora

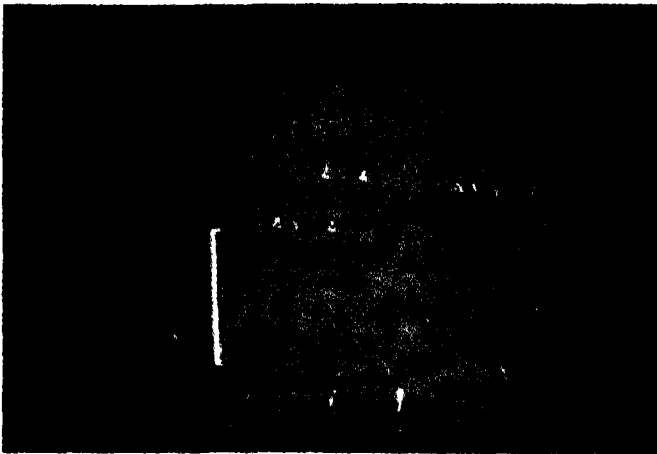



Plate 167 : Suparsvanatha and Chauvisi, Cave 5, Ellora

Plate 168 : Colossal of Parsvanatha,
J27, Ellora

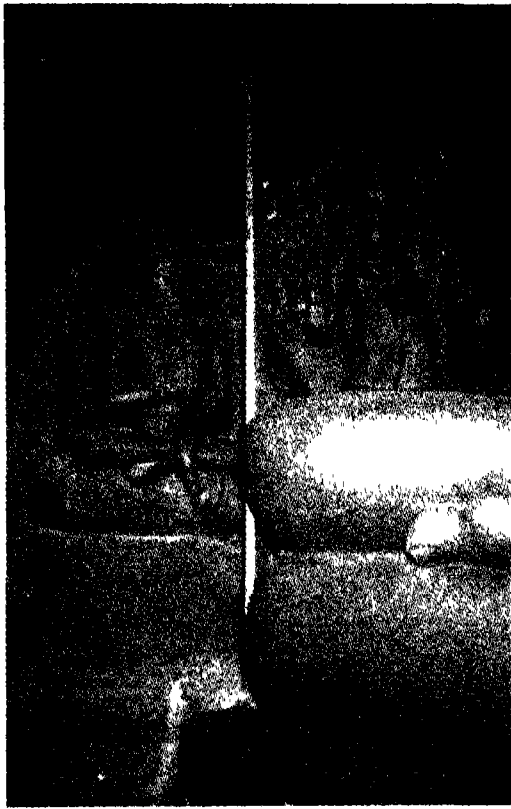



Plate 169 : Devotee and Dharanendra to the right of Parsvanatha, J27, Ellora

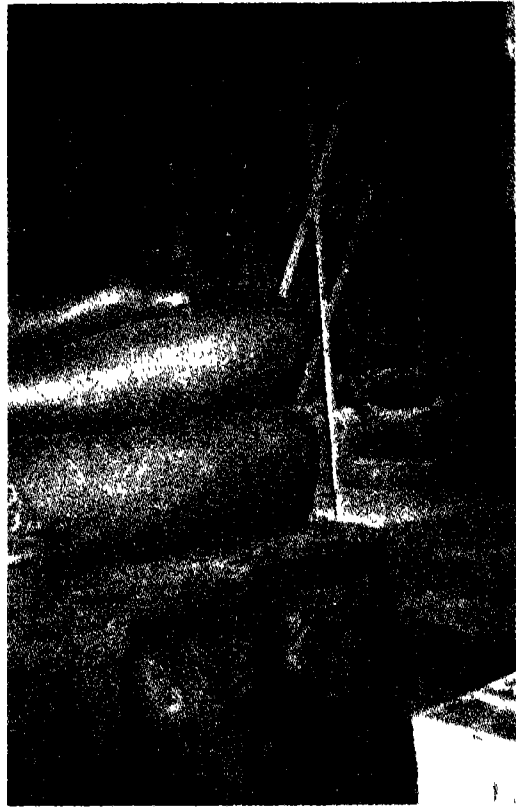



Plate 170 : Devotee and Padmavati to the left of Parsvanatha, J27, Ellora

Plate 171 : Structure enclosing *chaumukha*, J29, Ellora

Plate 172 : Elephant flanking J30, Ellora

Plate 173 : Attendant flanking the doorway, J30, Ellora

Plate 174 : Gomukha in the hall, J30, Ellora

Plate 175 : Warriors between the legs of elephant, J30, Ellora

Plate 176 : Painted panel of seated Jina on the back Wall of hall, J30, Ellora

Plate 177 : *Phamasana* roof, J32, Ellora

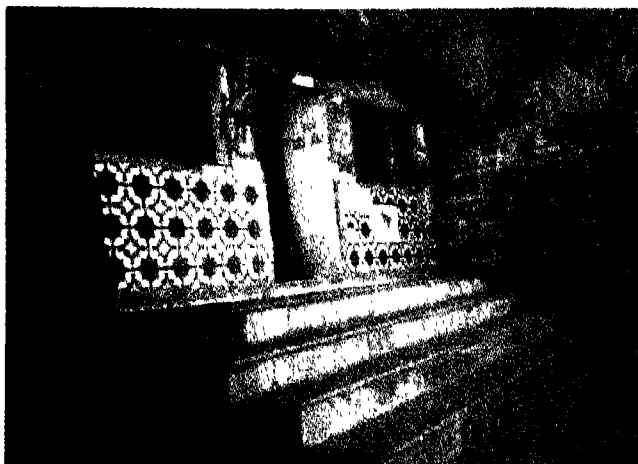



Plate 178 : Cave 'C' or Mahavira Gupha, Mangı peak

Plate 179: Seated Jına, Cave 'C' or Mahavıra Gupha, Mangı peak

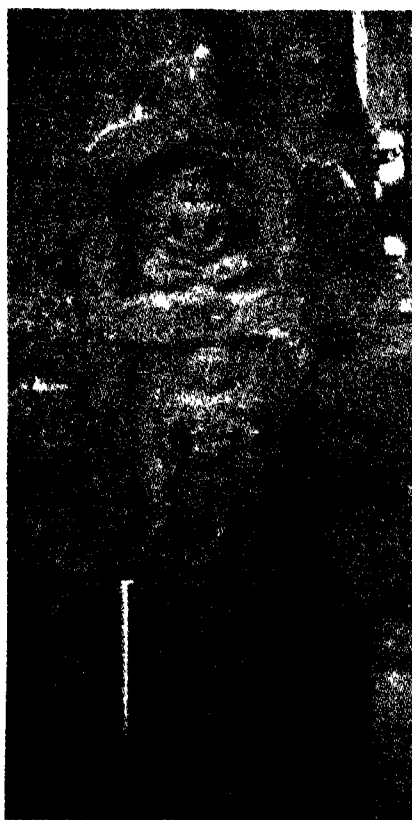



Plate 180: Sculpture like *chaumukha* or memorial stone, 'D', Mangi peak

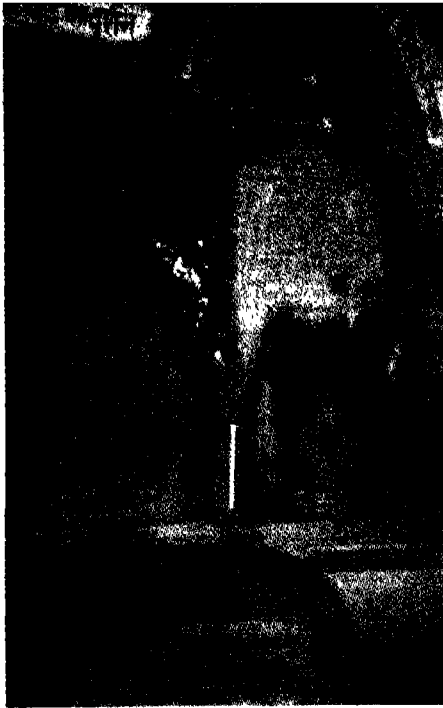



Plate 181 : *Stupa* and seated Jina, 'F' or Balabhadra swami Gupha, Mangi peak

Plate 182 · 'G' or Sri Adinatha Gupha, Mangi peak

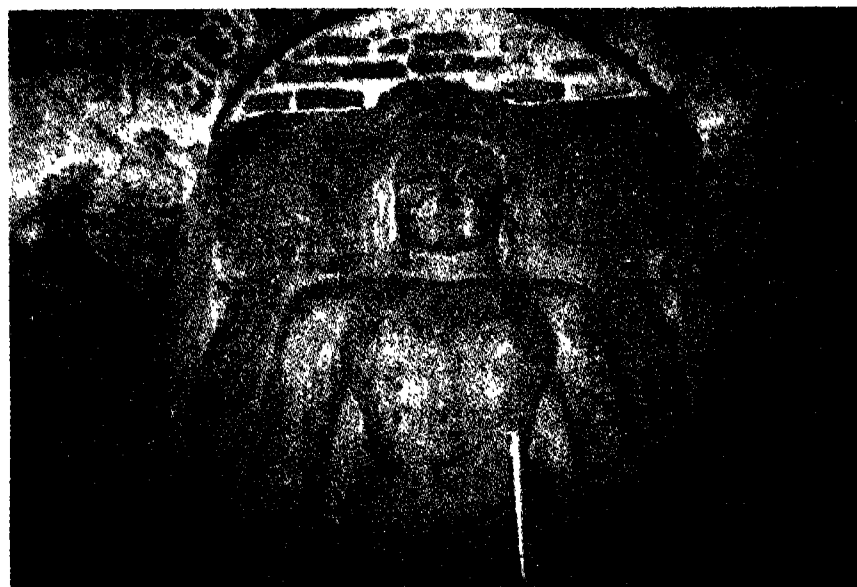



Plate 183 : Seated Jina with nudity distinctly shown, 'G' or Sri Adinatha Gupha, Mangi peak

Plate 184 : 'I' or Santinatha Gupha, Mangi peak

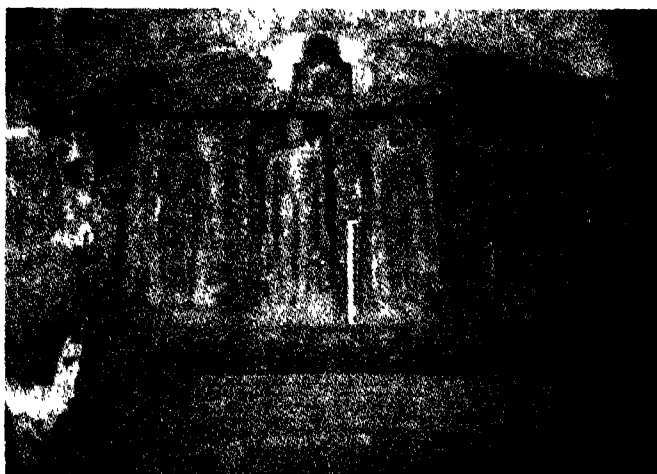



Plate 185 : Standing figures of monks with inscription below, outside 'I', Mangi peak

Plate 186 : Loose icon of Ambika in 'J' or Parsvanatha Gupha, Mangi peak

Plate 187 : Jinas on rock face, 'K', Mangi peak

Plate 188 : Jinas on rock face with narrow path around, 'P', Mangi peak

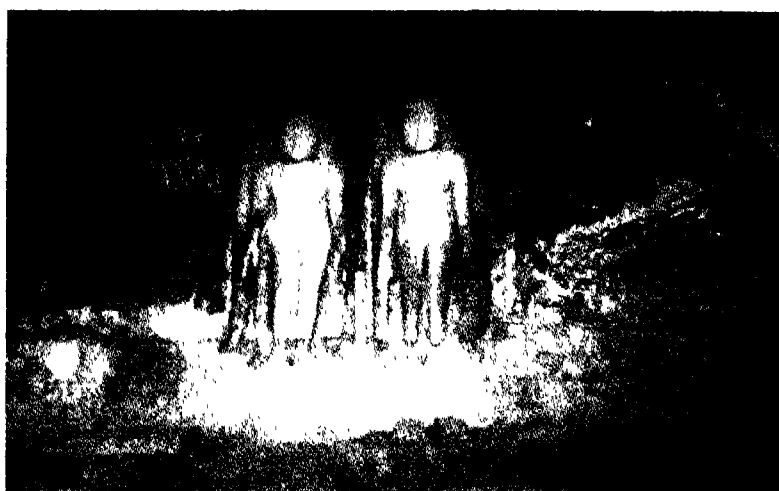



Plate 189 : Standing figures of monks with *paduka*s in front, 'Q', Mangi peak

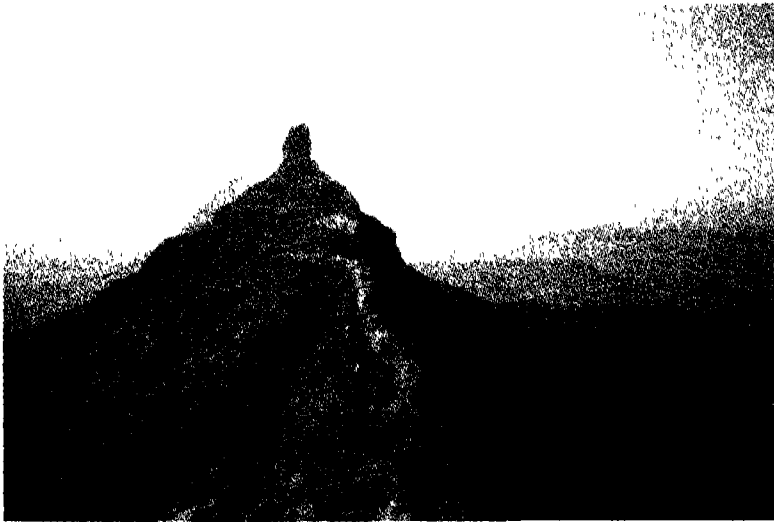



Plate 190 : Connecting ridge between Mangi and Tungi peaks

Plate 191 : Caves on Tungi peak

Plate 192 : Seated Jinas on the back wall of cave 'C', Tungi peak

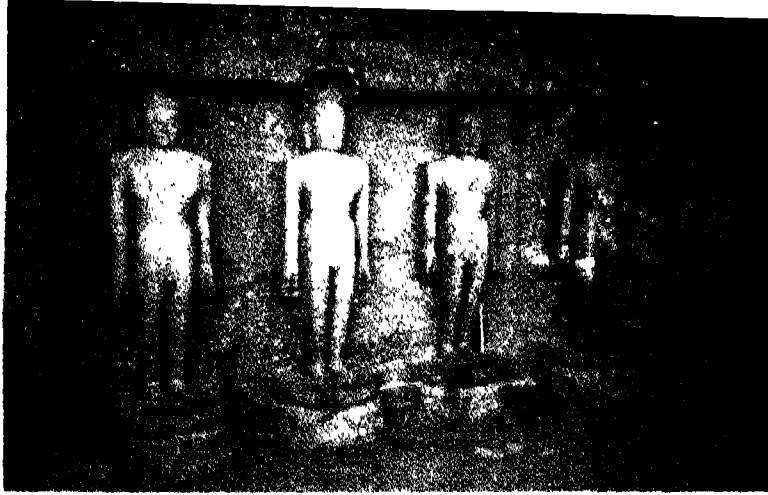



Plate 193 : Standing figures of Jinas or
'*Pancha Pandava*', Tungi peak

Plate 194 : *Lanchhana* of Neminatha,
'*Pancha Pandava*', Tungi peak

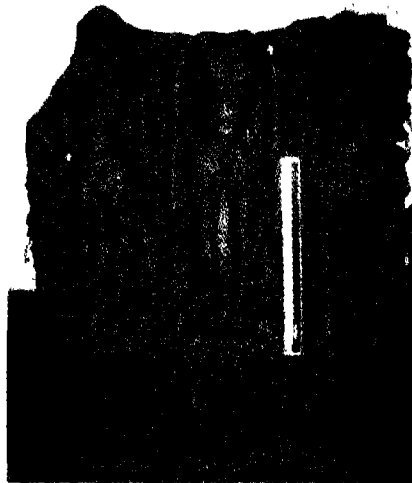



Plate 195. *Tritirthika*, Rajwade
Samshodhan Mandal, Dhule

Plate 196 : *Tritirthika*, Ankai fort, Prince of Wales Museum, Mumbai

Plate 197 : Standing figure of Jina of Svetambara sect, Daulatabad fort

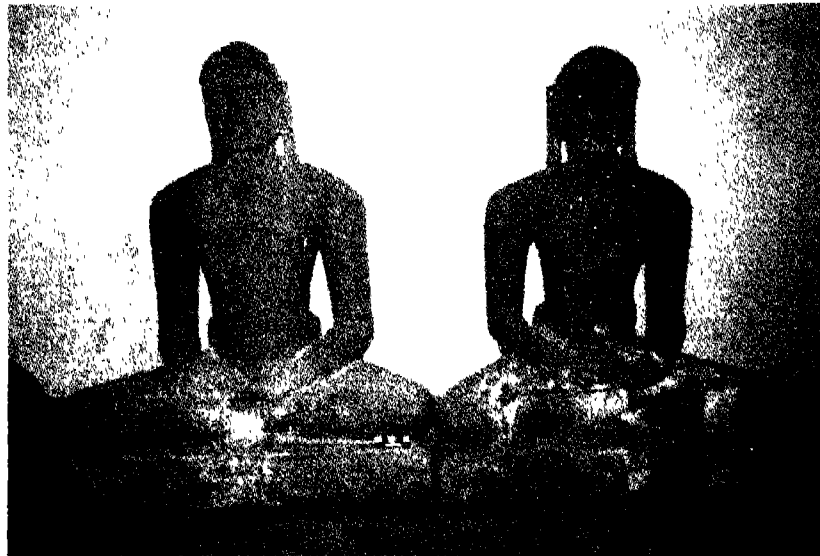



Plate 198 : Seated Jinas with end of the robes shown on the pedestal, Erandol, Regional Museum, Nasik

Plate 199 : Tungi peak

Plate 200 : Ambika, from Sinnar, now kept near Public Library, Nasik

Plate 201 : Sarasvati, from Sinnar, now kept near Public Library, Nasik

Plate 202 : Two icons of Parsvanatha, Ramalinga Mudgal, Latur district

Plate 203 : Vimalanatha, Balsane, Dhule district